

‘Little Red Riding Hood’ in the 21st Century: adaptation, archetypes, and the appropriation of a fairy tale.

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Abstract

This interdisciplinary, archetypal study considers the numerous adaptation processes and techniques involved in the transposition of the fairy tale from one medium to another, exploring post-2000 adult adaptations and appropriations of ‘Little Red Riding Hood’ across a variety of high-art and popular media, such as advertising, video gaming, and fine art, with a focus on literature and film. As well as examining explicit re-tellings of the tale such as Catherine Hardwicke’s *Red Riding Hood* (2011), more implicit and intertextual references are discussed, with the intention of acknowledging the pervasive, and at times, unconscious nature of the adaptation process. This can be seen in films like *The Village* (2004), *Hard Candy* (2005) and the television series *Merlin* (2008 -).

As a means of analysing the material I adopt a feminist-Jungian theoretical model which enables the consideration of the mythological and ideological concepts inherent to the works. Specifically, this establishes how Red Riding Hood can be understood as a shifting archetype when compared to her fairy tale sisters such as Snow White, Cinderella, Sleeping Beauty et al, thus allowing for so many diverse portrayals of her character: as the child, the innocent victim, the *femme-fatale*, and the monstrous feminine.

The rationale behind the thesis is threefold; firstly, ‘Little Red Riding Hood’ is typically understood as a cautionary tale, rather than a female quest narrative, therefore, I will explore how the tale is often used as a vehicle for post/feminist issues and/or gender anxieties, providing a commentary on the construction and perception of girls’ and women’s roles in contemporary Western society. Secondly, the work creates a space for the acknowledgement and discussion of unconscious appropriation which has so far remained on the margins of adaptation studies. And thirdly, to establish fairy tales, using ‘Little Red Riding Hood’ as an example, as the ultimate intertext(s), demonstrating how characters, themes and plots are continually (re)appropriated.

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Introduction
Fairy Tales and Adaptation: Mythological or Ideological?

‘Little Red Riding Hood’ is one of the most well-known, critiqued, appropriated, and adapted stories in the world, depicted in a variety of formats and media: from the French horror film *Le Promenons-nous dans le Bois* (*Let’s go for a walk in the Woods*, 2000); to the Japanese commercial advertising real estate (2006); to being the title of Miami rapper, Jacki-O’s album (2009); to featuring in *ghd*’s UK advertising campaign for hair products (2009). The sightings of Red Riding Hood across our cultural landscape in popular forms, visual culture, and literature and film are seemingly infinite, and the tale’s themes of gender politics, sexual violence, and the tension between atavism and civilisation, means it is a story relevant to all moments in social history. The volume of ‘Little Red Riding Hood’ related productions is a testament to how the story of a little girl travelling through the woods alone to visit her grandmother, where her confrontation with the wolf results in either her escape, demise, or rescue, captures the collective imagination. Yet, despite this prolific position, thematic relevance, and scholarly attention, ‘Little Red Riding Hood’, as well as many other folk tales, only feature in adaptation debates superficially; with critics such as Jayne Steele (2010), and reviewers like Mark Kermode (2006), regularly unpacking the visual imagery of folk tales used in literature and film, but always stopping short of interrogating the adaptation techniques used to exhibit these familiar narratives, or explore the un/conscious decisions and motivations that continue to bring these tales to the forefront of our culture.

Folkloric images and language should be considered the ultimate intertexts within contemporary Western culture, but instead adaptation debates have only focused on examples that can be discussed in terms of a re-telling that has been directly transposed into film, such as Angela Carter’s werewolf trilogy published in *The Bloody Chamber* (1979), and later realised in Neil Jordan’s film, *The Company of Wolves* (1984). While this approach provides

some insight into the pervasive nature of folklore, the way their images and language have become a part of our cultural collective un/conscious understanding has been overlooked. In part this may simply be because folk tales themselves are not seen as ‘belonging’ to a particular author; that the process of collection and literary re-telling from an oral history has meant their continued reincarnations and adaptations cannot be discussed in terms of fidelity, as homage to a source, or ‘not being as good as the book’, as these theoretical positions are simply not applicable. Works by Linda Hutcheon (2006) and Gérard Genette (1982) have enabled a broadening of the adaptation field to include a wider range of media, and a detailed deconstruction of adaptation and intertextual techniques. These approaches have helped shift the focus of adaptation theory away from ‘fidelity’ issues and the ‘betrayal’ of texts, and throughout this work I will continue to employ and reflect on these two models as a way of developing those frameworks through an analysis of post-2000 ‘Little Red Riding Hood’ productions. This will garner new insights for adaptation debates as well as offering further understanding of the role of folklore within contemporary Western culture.

The process of adaptation is closely related to the evolution of folk tales, and perhaps especially to the re-make culture of the late 20th and early 21st century. As Cristina Bacchilega explains, our desire to re-tell suggests we instinctively return to stories when we know there is more to be understood within a familiar narrative:

Postmodern revision is often two-fold, seeking to expose, make visible, the fairy tale’s complicity with ‘exhausted’ narrative and gender ideologies, and, by working from the fairy tales’ multiple versions, seeking to expose, bring out, what the institutionalisation of such tales for children has forgotten or left unexploited. (Bacchilega *Postmodern* 50)

Fairy tales have always undergone adaptation: oral versions were often adapted by each teller, their transposition from an oral culture into illustrated literature, and the creation of a children's genre, as well as an abundance of adult adaptations. This has ensured that over the centuries, re-telling has never ceased.¹ However, 'Little Red Riding Hood', like many fairy tales, is not always retold in its entirety; instead, intertextual moments can be used to enhance the reading of an altogether unrelated text. Many contemporary cultural productions rely on reflexivity and intertextuality to enrich productions, and this has become one of the key ways in which fairy tales are used to provide additional meaning to texts. These intertextual moments in relation to 'Little Red Riding Hood' are predominantly visual, through the use of the semiotically charged red hood, seen in television productions such as *Merlin* (2009) and *Dr. Who* (2010). In this context Red often appears as a kind of 'cameo' within a production, where the actor/character momentarily embodies the heroine, while simultaneously invoking the fairy tale narrative in a way that offers a multitude of complex palimpsestic readings.

The concept or potential for unconscious adaptation is particularly germane to a discussion of Red's role as visual 'cameo', as a red hood/cloak/dress could just be a part of an aesthetic choice in terms of colour, but there is the possibility here that because fairy tales are stories that are embedded within cultural collective knowledge, the image of Red is being invoked unconsciously. In many ways the term unconscious adaptation makes explicit what is already implicit in adaptation debates, especially in relation to intertextuality. As Robert Stam explains, 'the infinite and open-ended possibilities generated by all the discursive practices of a culture' (Stam 27), means that a work will resonate for audience members in a multitude of ways, where some intertextual references will be obvious to some and remain unrecognised or overlooked by others; but as importantly, it means that a writer, director, or producer can just as easily be unaware that they have created an adaptation, especially when a

¹ The focus of this work is to consider the role of 'Little Red Riding Hood' in contemporary culture, therefore I will not explore the role of storytelling in relation to the evolution of the Fairy Tale genre. For further reading on this topic see, Marina Warner's *From the Beast to the Blonde* (1995).

work has no single author, a fixed narrative, and the story itself has existed for centuries: like the fairy tale. Stam also refers to ‘a source not mentioned’ or a text being ‘silently evoked’ (2005) and as he states, this is often used as a way around copyright, but this is never a concern with the adaptation of fairy tales as they are a part of the public domain. A focus on audience response in this context reveals how the term unconscious adaptation can be viewed as being at odds with the way many critics argue that adaptations are made with the intent to provoke an audience response, which can be thought of as ‘recall’, as Christine Geraghty argues when referencing Catherine Grant:

adaptations should be understood as part of the reception process: “The most important act that films and their surrounding discourses need to perform in order to communicate unequivocally their status as adaptations is to [make their audiences] *recall* the adapted work, or the cultural memory of it. There is no such thing ... as a ‘secret’ adaptation.” (Geraghty 3)

However, as this work will acknowledge, the process of adaptation is not always conscious and deliberate, and a film like David Slade’s *Hard Candy* (which will be discussed in Chapter 2) in fact only becomes an adaptation *through* audience ‘recall’. The reference to ‘cultural memory’ here is also significant when considering the way fairy tales are adapted in terms of their status as ‘public property’, but also in the way that they are, for many of us, the first narratives we come to know. This seems particularly significant when considering the way Julie Sanders refers to intertextual references as ‘echoes’, ‘guests’ and ‘ghosts’ (2008), terms which are in themselves suggestive of an ‘uninvited’ or ‘residual’ presence haunting texts, like a distant memory. Again, these ‘presences’ may or may not be intentional, but more often than not unconscious adaptation is identified post-production and through audience

response. An exploration of unconscious adaptation will feature throughout this work but further intertextual examples can be found in the linguistic semiotic register through the reiteration of particular phrases, such as ‘Never stray from the path’ and the, ‘Oh my, what big ... you have’ sequence.² These two are the most appropriated, and examples include a variation of the former appearing in Tim Burton’s *Alice in Wonderland* (2010) and the latter in Charlaine Harris’s ongoing literary saga *The Southern Vampire Mysteries: Club Dead*, (2003)³. This technique is also applied to commodified forms, as mass media has enlisted the imagery and language of many folk tales – not just ‘Little Red Riding Hood’ – to promote a variety of products. This is precisely because a tale’s narrative can be easily invoked with a single image or sentence, suggesting that their archetypal qualities are instantly understood and registered, and again, not necessarily consciously.

Evidence of the way in which fairy tales can easily be invoked can be seen in the sheer volume of ‘lost slippers’ that populate filmic moments; from the less obvious *Harry Potter and the Goblet of Fire* (2005) where Hermione dejectedly throws her slippers down the stairs because her ‘prince’, Ron, has failed to declare his feelings – to the virtually unmistakable moment in *Sex in the City* (2000) where Carrie running for the night ferry after a date shouts, ‘I’ve lost my Choo’ as she catches her heel and misses the proverbial, as well as the real, ‘boat’. ‘Cinderella moments’ are invoked to uphold the value of heterosexual romance through the concept of a one-true-love, and are profoundly connected to the Disney depiction of this moment. Contemporary audiences, as Jack Zipes (1983), Elizabeth Bell (1995), and many others point out, first encounter fairy tales through Disney productions in a way that ensures the adaptation usurps a literary text; all Disney viewers ‘know’ that Cinderella only goes to the ball once, not the three times of Perrault’s heroine, and that Snow White is

² ‘Never stray from the path’ is the moral lesson Jacob and Wilhelm Grimm added to their re-telling of the tale, ‘Rotkäppchen’ (1812), and will be discussed in detail in Chapter 1. The anatomical sequence is believed to have existed in many oral versions before being appropriated by Perrault, and appears in almost every version since.

³ Both of these examples will be discussed in more detail in Chapter 6.

brought back from the brink with true-love's first kiss, not through the accidental dislodging of the apple when the coffin is carried away, as described by the Grimms.

The Disneyfication process has often been accused of sanitising fairy tales, and while this is true in its cutting of explicit sexual tropes for its target family audience, its relentless and unashamed depiction of female acculturation that hopes to inspire little girls everywhere into heterosexual passivity creates an implicit 'violence' all of its own. However, as critics Zipes (1993), and more recently Pauline Greenhill and Steve Kohlm (2009) have noted, 'Little Red Riding Hood' has resisted the 'Disney spell', and up until the release of *Hoodwinked* in 2005, a feature-length animated version of the story, produced by a major company that was distributed world-wide, did not exist. Disney did produce a silent animated short of the tale in 1922, but the full 'make-over' treatment given to the Innocent Persecuted Heroines of folklore – Sleeping Beauty, Snow White, and Cinderella – has never been undertaken. The image of the Innocent Persecuted Heroine in folkloristics and Disney has never been associated with Red's character and situation, and she is typically absent from any academic analysis of this fairy tale archetype. Yet, as a young girl subjected to violence, rape and sometimes murder, her relationship to the traditional list of long suffering females like those mentioned above, is analogous. As Zipes (1993 and 2011) and Marina Warner (1995) assert, the suggestion of her complicity in her own victimisation means that Red can never simply be 'innocent'. The reading of Red as a 'willing victim' began with the most dominant literary versions of the tale today, 'Le Petit Chaperon Rouge' by Charles Perrault (1697), and Jacob and Wilhelm Grimms' 'Rotkäppchen' (1812). Their literary accomplishments in preserving the story entrenched it in didacticism on female propriety, simultaneously rejecting and burying the triumphant heroine of the oral versions that resulted in 'The

Grandmother's Tale' where Red tricks the wolf and escapes.⁴ While these tale types will be discussed in more detail in Chapter 1, it is worth noting that all the 'Little Red Riding Hood' tales across the globe are classified under the Aarne-Thompson-Uther system⁵ as ATU 333, which states that they are all typified by a 'gluttonous' heroine. This suggests that Red's character is already caught in a double bind where she is perceived as guilty before textual analysis of the story even occurs, and conversely, that classification of the character and the story is still influenced by Christian patriarchal appropriation and her constructed Otherness when compared with her more 'innocent' fairy tale sisters.

It is perhaps this character complexity that has made it problematic for Disney appropriation, and the reason why she has undergone so many adult literary and filmic retellings, as visions of Red Riding Hood are often explicitly used to emphasise the danger and/or delight of temptation and transgression. In this context her character can be implicitly understood in relation to the founding stories of Western civilisation, which Maria Tatar references in relation to narrative history:

⁴ 'Le petit Chaperon Rouge' by Charles Perrault was first published in *Histoires ou Contes du Temps Passé avec des Moralités* in 1697. 'Rotkäppchen' by Jacob and Wilhelm Grimm was first published in *Kinder- und Hausmärchen* in 1812. 'The Grandmother's Tale' composed by Paul Delarue was first published in *Le Conte Populaire Français* in 1957. A detailed analysis of each of the stories in terms of content and history will follow in Chapter 1. For the purpose of this thesis, all quotations for Perrault's tale will be taken from Catherine Orenstein's translations found in *Little Red Riding Hood Uncloaked* (2002). While quotations for the Grimms' tale will be taken from, *The Brothers Grimm* (2007).

⁵ Antti Aarne developed a system for the classification of folk tales in 1910 which examined historical and geographical information, as well as the common features of story plots and devices. Classification categories included: Animal Tales, Ordinary Folk Tales (to which the variants of 'Little Red Riding Hood' belong), Jokes and Anecdotes, Formula Tales and Unclassified Tales. The system was updated by Stith Thompson in 1928, and has recently been revised by Hans-Jörg Uther in 2004, hence the Aarne-Thompson-Uther System. For more information on folk tale classification see Uther's *The Types of International Folk Tales: A Classification and Bibliography*. Parts I-III (2011). This approach is similar to Vladimir Propp's work, *Morphology of the Folktale* (originally published in 1928), who further developed a typology of folk stories by examining structural features and character functions as well as motifs. These approaches are mostly used by folkloristic scholars, and will not feature in this work due to their focus on the structure of oral folk tales.

The story of Adam and Eve in the Garden of Eden and the myth of Prometheus's theft of fire from the Gods link curiosity with knowledge, sexuality, evil, and mortality in powerful ways. These two stories have functioned as compass roses for our culture, helping us to navigate reality, define our values, and reflect on the value of intellectual inquiry.

(Tatar *Secrets* 2)

While Tatar is discussing the curiosity of the heroine in the 'Bluebeard' folk tale here, the thematic links between all of these stories can further be seen in their exploration of sex and death, knowledge and power, and evil and humanity, all of which are also central to understanding 'Little Red Riding Hood'. Red's temptation to stray from the path is indicative of her curiosity to discover what life is like beyond the boundaries imposed on her by society and her mother, like Eve's yearning for forbidden knowledge. Her desire to 'know' the wolf has been interpreted by Bruno Bettelheim (1976) as her desire for sexual knowledge, positioning Red as Eve and the wolf as the Serpent. It is also noteworthy that contemporary images of Red often include an apple (as we shall see throughout this work), further reinforcing that the folk tale is intertwined with this typology of stories, and that Red is aligned with Eve, in the contemporary imagination.

The Hero's Quest and Female Individuation

The above analysis only hints at the multiplicity and complexity of the narrative and its characters. But as with the feminist recasting of Eve as the agent of knowledge, rather than her being perceived as the instrument of Mankind's fall, depictions of Red Riding Hood have also become central to feminist debates because her story can be seen to represent female experience in patriarchal society. As a 'parable of rape' to Susan Brownmiller (1970), of forbidden pleasures punished to Hélène Cixous (1981), a representation of repressed female

genealogy to Bacchilega (1997), and the ‘quintessential moral primer’ to Catherine Orenstein (2002), ‘Little Red Riding Hood’ has, and continues to attract, feminist appropriation, re-telling, and criticism, because of its direct engagement with gender acculturation and sexual violence, for which Red is often cast as culpable, or at least complicit.

Many women writers during the 1970s, such as Angela Carter (1979), sought to revise the male dominated realist tradition that was a feature of the post-War period by providing a feminist perspective to androcentric and socially conservative literary genres, of which the fairy tale is a prime example. As with the revising of many folk tales that took place during this period, critics and writers began to strip away the patriarchal layers of the story, to re-imagine, or restore (depending on your perspective), the female quest narrative inherent to the tale. In this context, it is worth mentioning here the influential role that Carter has had on the adaptation of fairy tales since her publication of *The Bloody Chamber* in 1979. This collection of short stories is a ‘re-working’ of Perrault’s *Contes* that successfully challenges the didactic and acculturating messages associated with the male tradition from Perrault to the Grimms, to Disney. Critically the work was, and still is, celebrated with Zipes asserting that, “she magically transformed the genre, bringing it to new heights in the name of folk, and especially in the name of feminism” (Zipes ‘Introduction’ xi). One of the key ways in which Carter challenges the conventions of the genre is through her choice of first-person narration. Typically, fairy tales are told in the third person so this narrative shift can be seen to radically offer the interiority of the female subjective position which has traditionally been relayed through male authors. Furthermore, Carter referred to herself and her work as being in the ‘de-mythologising business ... because [myths] are extraordinary lies designed to make people unfree’ (Sage 79), emphasising that the structures associated with fairy tales and myths in relation to their representation of archetypal characters, the passive heroine, the sanitisation of sexual content, and the ‘streamlining’ of many stories into one version are not

fundamental truths. In terms of this last point, as Danielle Roemer and Bacchilega point out, one of Carter's aims when re-writing the stories is to reveal the numerous and diverse range of folk and fairy tales, a feature of the oral tradition that has suffered due to the elevated position of Perrault's and the Grimms' literary collections (2001). An example of this can be seen in the way *The Bloody Chamber* has three versions of 'Little Red Riding Hood' (commonly referred to as her 'werewolf trilogy'), not just one. As Carter famously said:

Reading is just as creative an activity as writing and most intellectual development depends upon new readings of old texts. I am all for putting new wine in old bottles, especially if the pressure of the new wine makes the old bottles explode (Carter 'Notes' 69)

In many ways her work paved the way for other women writers in the 1980s and 1990s to pursue this 're-visioning' (Margaret Atwood (1983), Tanith Lee (1983), Emma Donoghue (1993)) and, as we shall see, this has continued into the noughties. Carter, and specifically her 'werewolf trilogy', will provide a reference point throughout this thesis, informing much of the discussion of the texts, as often a clear trajectory can be seen in terms of her representation of the female quest, with images and themes functioning in a way that recalls Sanders 'echoes'. To fully appreciate how Carter's work can be seen to inform the works discussed in the following chapters, a detailed exploration of the hero's quest in Jungian and feminist terms will illustrate how that journey is typically perceived in gendered terms and is fundamental to an understanding of 'Little Red Riding Hood'.

The hero's journey, as many neo-Jungians and feminists have pointed out, is usually understood in terms of the male quest in mythology and folklore; the young man typically leaves the confines and comfort of his social milieu, battles and defeats the monsters to return

home physically and psychically a man, and to receive his due glory in the form of kingdoms, women, and renown. In these narratives, such as ‘Jason and the Argonauts’, and ‘Jack and the Beanstalk’, ‘heroines play supportive roles. They are defined either in relation to the hero or in terms of sex roles, while the hero is defined in terms of his quest’ (Izod *Myth* 106). The quest narrative is inextricably bound to the notion of Jungian individuation whereby the subject must integrate different parts of the psyche for personality development. In this context the mythological quest becomes a metaphor for this process, with the external trials of the hero representing the psychic struggle with and within the self:

The mythological journey of the hero as recognised by classical Jungians represents a pattern of transformation [which] entails a process of separation initiation and return. The hero leaves the daylight world of ego to descend into the dark underworld, which is for Jungians the symbolic realm of the unconscious. There he faces extreme danger or defies a monster. But to finally claim his place as a hero he must return to the world, bringing with him the fruits of his conquest. (Izod *Myth* 105)

As we shall see, the oral tales of ‘Little Red Riding Hood’ engage in this pattern of transformation for the heroine, and similarities can be seen in the way Red fearlessly enters the forest alone, an archetypal site of transformation that can represent the underworld. Her meeting with the wolf is more than just an encounter with a natural predator, but can be read as a physical manifestation of a desire to engage with her own psychic development and individuation in relation to the social sphere that is not just based on sexuality. Having said that, it has long been accepted that the literary story is a cautionary tale about sexual danger and rape, and the acknowledgement of Red’s desire to engage with her own quest, to

challenge the boundaries of her existence, is precisely what the literary appropriation of the tale reduces and denigrates; so that, instead, 'a hopeful oral tale about the initiation of a young girl [is transformed] into a tragic one of violence in which the girl is blamed for her own violation' (Zipes *Trials* 7). As well as providing lessons in female acculturation, Izod also suggests that the denigration of the female quest, has, in part, arisen out of the different starting points that men and women inevitably experience living in a patriarchal society. As Cixous explains in her article, 'Castration or Decapitation?', the realm of domesticity is often the start and finish point for many heroines in the literary fairy tale tradition. In some ways all heroes move from the parental to the marital home, as the male quest also involves the separation from family and often ends in marriage, but the difference lies in the way the female quest is often secondary to the domestic, marginalising girls and women from their own potential development and from actively contributing to the progression of civilisation. In this way, Cixous argues, heroines/women are kept at an 'unconscious' level, asleep, to the waking male world. While *Sleeping Beauty* is the most obvious illustration of this point, she goes on to say how the character of *Red Riding Hood* attempts to resist this process as she 'does what women should never do, travels through her own forest. She allows herself the forbidden ...' (Cixous 44). Although this reading of the male literary tradition regarding 'Little Red Riding Hood', and the representation of women, was developed shortly after the second-wave feminist movement, with a focus on Lacanian and Freudian analysis, its relevance is still as significant to postmodern critics of the fairy tale today. Bacchilega and Orenstein both draw on Cixous's analysis to further expose the androcentric appropriations of the tale that have subsumed the heroine's quest, present in the oral versions, as the former claims:

The *literary* tradition of ‘Red Riding Hood’ does lock the protagonist into a gendered and constricting chamber. Whether she survives the journey into the outer world or not, the girl is *inside* when the tale ends – inside the wolf’s belly for Perrault, or her Grandmother’s home for the Grimm’s. Devoured or domesticated, charged with sin or in charge of the feminine hearth, in the literary fairy-tale tradition *Red Riding Hood* is subjected to the laws of one deliberative masculine body. (Bacchilega *Postmodern* 58)

Orenstein contributes to this analysis by saying that feminist readings of the 1970s not only exposed the tales’ tendency to denigrate the female quest narrative, but to promote a victim mentality in their female readers: ‘the fairy tales of Perrault and the brothers Grimm showcase passive, helpless, beauty-queen femininity. Such tales ... made little girls long to become ‘glamorous victims’’ (Orenstein *Uncloaked* 3).

As previously mentioned, while many re-tellings from the 1970s onwards focus on the tale as a quest narrative in relation to female maturation, such as Carter’s werewolf trilogy and Tanith Lee’s ‘Wolfland’ (1983), the difficulty in representing the female quest narrative is still felt in contemporary culture, especially in relation to young girls, as the popular understanding and celebration of girlhood contrasts sharply with psychological and scholarly analysis of the experience. As Yvonne Tasker and Diane Negra discuss (2007), the late 1990s and early 2000s seem to abound with images of female empowerment; they cite the girl band the Spice Girls as an embodiment of postfeminist ideals whose catchphrase ‘girl power’ seemed to say it all. However, the glamorisation and sexualisation of their image points to the

contradictory ideology at the centre of postfeminism as a media construction.⁶ Specifically, according to feminist critics, postfeminism is caught in a ‘double entanglement’ (Angela McRobbie 2009) or engages in a ‘double address’ (Negra *Girl* 2009) where the appropriation of feminism by contemporary popular culture at once celebrates the freedoms that women can now experience: economic independence, career opportunities, freedom of choice, and therefore suggests that feminism is no longer necessary, while simultaneously, it also denigrates any political activism, past or present, that acknowledges that equality is still not experienced by many women: legally, economically, or culturally. An example of this ‘double address’ can be found in the way that postfeminism celebrates the word ‘girl’ in relation to girls and women, therefore blurring its definition:

Within popular media culture itself, some of the highest-profile postfeminist franchises have centralised girls and girlhood, fusing empowerment rhetoric with traditionalist identity paradigms. Moreover the ‘girling’ of femininity is evident in both the celebration of the young woman as a marker of postfeminist liberation and the continuing tendency to either explicitly term or simply treat women of a variety of ages as girls. (Tasker and Negra 18)

⁶ A lot of scholarly attention has been spent on defining the meaning of postfeminism and how it relates to feminism, new feminism, third wave feminism, and popular feminism. While there is not time to fully engage with this debate here, for the purpose of this work I shall use the term postfeminism, in a similar manner to McRobbie and Negra, to refer to the popular mediated construction that suggests we literally live in a post feminist condition where an active political feminist address is obsolete. This is often typified by contradictory visions of female empowerment that reinforce patriarchal mores. For further reading on this subject see *The Routledge Companion to Feminism and Postfeminism* edited by Sarah Gamble (2001), *Interrogating Postfeminism* edited by Yvonne Tasker and Diane Negra (2007), and *Postfeminism: cultural texts and theories* edited by Stéphanie Genz and Benjamin A. Brabon (2009).

One of the dangers in labelling girls and women of all ages ‘girls’ is that it semiotically obliterates the concept of physical and psychic maturation and transformation, and therefore recalls the notion of Cixous’s static sleeping heroines. This is particularly relevant to a discussion of Red Riding Hood as her character is typically portrayed as either a little girl, with depictions ranging from 3 to 10 years old, or as a young woman where heroines can be anything from 14 – 30 years of age. While the target audience, the focus of a narrative or ideological concerns may be motivating whether a young girl or young woman is chosen to represent Red, the age range in itself is indicative of the problematic way in which female maturation is perceived, as the psychic and physical journeys appropriate for one group are surely not compatible or appropriate for the other, and vice versa. Furthermore, even the way we refer to youth culture marginalises girls and women from this process as, ‘the term, youth, tends to refer to young men, rendering girls virtually invisible as participants in, or creators of, youthful cultural practices’ (Pomerantz 148). Pomerantz argues that in many ways contemporary discourse on girlhood has resulted in the Othering of female maturation. Again, this is very a significant feature of postfeminism that resonates with ‘Little Red Riding Hood’ and its retellings, as the tale can be read as a coming of age or bildungsroman story, as well as a cautionary tale; and so the way an adaptation of the story navigates or portrays female maturation reveals how the female quest and female roles are perceived in contemporary Western society. Such terms as coming of age and the bildungsroman highlight the liminal space of adolescence, which for girls is often discussed as being extremely perilous, and significantly, in a way that recalls Red’s journey to grandmother’s: ‘at the crossroads – the space between childhood and adulthood ... girls enter into a period of danger [typified by] low self-esteem, and loss of self ...’ [which effectively] construct girlhood as a riddle, a silence, a form of irrationality and madness’ (152). As the following chapters will demonstrate, this anxiety surrounding female maturation in a postfeminist context can be

seen in some retellings of the fairy tale as Red frequently becomes either a monstrous she-wolf, an amoral ruthless delinquent, or is steered back into the safety of the domestic sphere. This suggests that Western culture fails to understand and represent female maturation positively, and especially in terms of the hero's quest, so that,

rather than generating more ways for girls to 'be' in our society, [the] proliferation of discourse has limited possibilities for girls, trapping them within polar states that regulate what they can say and do. These polarities condemn or condone, pathologise or normalise, ignore or glamorise, girls.
(Pomerantz 149)

Pomerantz's analysis also highlights the complexity and difficulty of understanding female subjects' interiority and external experiences as popular forms seem to collapse and conflate the two, evidence that points to the fractured understanding of the role of feminism and the construction of femininity within popular culture. These distinctions are clearly contradictory as girls are encouraged in a postfeminist society to be confident and smart, but not *too* much:

The girl is talked about as either excess or lack, good or bad, nice or mean, chaste or slutty, aggressive or passive, fat or thin, healthy or unhealthy, powerful or submissive, a real go-getter or completely out of control. The girl should be kind, helpful, attractive, tasteful, tame, and smart, but should not be sexy, sexual, opinionated, loud, angry or intimidating. The 'girl' should be media savvy, confident and brimming with self-esteem, but should also be polite, sweet, quiet, and modest. (Pomerantz 150)

This effectively illustrates how girls and women are still being confined by the same binaries that have been used to define women for centuries⁷, regardless of the amount of postmodern deconstruction and feminist discourse that attempts to dissolve binary models and rigid distinctions through the recognition of multiple and diverse experience.

To determine if and how the female quest is still underestimated and proscribed within Western culture, with an emphasis on domesticity and the sexualised depictions of girls and women, I will examine the adaptations and appropriations of 'Little Red Riding Hood' within this context, exploring how the story is adapted for the depiction of a young girl or a young woman. The development of a feminist-Jungian framework will enable the exploration of the female quest in the contradictory climate of postfeminism that at once celebrates and denigrates, liberates and confines, while resurrecting Jungian notions of the hero's quest in terms of the challenge of individuation and psychic transformation.

Archetypes, Binaries, and a Feminist-Jungian Theoretical Model

Pomerantz's dichotomous definition of the struggle at the centre of the concept of girlhood can also be read as an extension of the binary models that continue to define women in Western culture. These binaries include: passive femininity/*femme fatale*, Mother Nature/the monstrous feminine, angelic/demonic. In many ways binaries are also inherently bound to Jungian theory, as archetypal images are understood to be universal ideas or concepts that form collective images across the globe, such as the hero, and the wise one, and fairy tale characters are often thought of in archetypal terms, such as the evil queen in Snow White as an example of the monstrous feminine. Archetypal images are supposedly a manifestation of our psychic and symbolic understanding of the world, so that as well as having human forms, they can also be places such as, forests, caves, and cities. They typically contain both positive and negative aspects of the concept/place/figure they represent, and are therefore defined by

⁷ For further reading on the representation of the feminine binary model see, *The Madwoman in the Attic: the woman writer and the nineteenth century literary imagination* by Sandra M. Gilbert and Susan Gubar (2000).

dichotomy: so that the archetypal father and/or mother is at once healing, nurturing, and life-giving as well as consuming, destructive, and life-taking.

Many feminist critics and writers (Carter 1978, Cixous 1981, Patricia Duncker 1984) during the 1970s and 1980s rejected the notion of symbolic/mythic archetypes as a way of providing a useful framework for feminist progression, as they believed such images emphasised gender essentialism and reinforced hierarchical hegemonic systems. As Carter asserts:

All the mythic versions of women, from the myth of the redeeming purity of the virgin to that of the healing, reconciling mother, are consolatory nonsenses; and consolatory nonsense seems to me a good definition of myth, anyway. Mother goddesses are just as silly a notion as father gods... Myth deals in false universals, to dull the pain of particular circumstances.
(Carter *Sadeian* 5)

But Carter does engage with mythic and archetypal constructs in her fiction and criticism as a means of exposing their 'false universals'; and so it is hoped that the creation of a feminist-Junigan theoretical model through which to view the mythic features of 'Little Red Riding Hood' and its adaptations will allow for a similar exploration, potentially revealing liberating as well as acculturating discourses.

Having said that, it is worth explaining the difficulties encountered in dealing with symbolic archetypes in a feminist way as 'Jung's ideas are said to be inextricably bound up in patriarchal culture. In their androcentrism, or male-centred philosophy, they simultaneously demean women and negate themselves, since a hierarchy of archetypes dominated by a male world view cannot by definition be universal' (Izod *Myth* 66). Binaries abound within

Jungian theory: conscious/unconscious, numinous/empirical, individual/collective, nature/culture, logos/eros, and so it perhaps seemed inevitable to Jung, and his contemporaries, that male/female should be added to this list. It is in this, and the Eros/Logos binary, where much of the difficulty lies in developing a feminist-Jungian analytical model; there is a tendency to apply a hierarchy to those polarities in a way that, as Jane Pilcher and Imelda Whelehan point out, results in the ‘superior’ (Logos) qualities; rational, civilised, intellectuality, being ascribed to masculinity, and the ‘inferior’ (Eros) qualities; irrational, natural, emotional, being ascribed to femininity (2004). Despite this crude assignment of gender, Jung asserts that many of the problems within modern Western societies are due to the neglect and denigration of the ‘sacred feminine’, characterised by Eros, as Susan Rowland explains:

In any one human era, there needs to be a balance between the father creation myth of rational, abstract, spirit (Logos) and the mother earth myth of connection, body and feeling consciousness (Eros). Both Jung and Derrida recognised that the dominance of sky father thinking in modernity desperately required the compensatory healing attention of the animistic earth mother. (Rowland *Revision* 6)

While there is clearly an argument for balance in Eros and Logos that would assist human development on an individual as well as a collective level, the obvious problem here is in the designation of gender to those qualities, when they are surely vital characteristics for both men and women. To further problematise this essentialist view, Jung regularly and confusingly conflates the biological female with the constructed feminine, and although he frequently states that the ‘sacred feminine’ needs to be reclaimed, he does not advocate

feminist activism in any real sense, as he believed the contribution that women could make to the progression of civilisation, beyond biology, was minimal. As a feminist these views are hard to stomach when reading Jungian theory, and have (and continue to) alienate many readers.

However, neo-Jungians, like Rowland and Izod, have discovered the contradictions within Jung's work that resist readings regarding gender essentialism. Examples include Jung's insistence that all archetypes are androgynous and that the psyche has a fluid and not a fixed gender. In this context the anima and the animus can be re-visioned; according to Jung the anima and animus are supposedly the psyches' contra-sexual identities of a man and woman, and while this concept is suggestive of a fluid psychic gender it simultaneously promotes an essentialist view of male and female characteristics. I would argue that it is more useful to understand these psychic manifestations as contra-sexual vessels into which the subject must pour the denigrated part of the psyche for successful social integration; so for girls/women this means rejecting their own sense of agency, independence and voice, and for boys/men this means rejecting the nurturing, communicative, and emotional elements of the psyche in order, to create, respectively, constructed models of socially acceptable femininity and masculinity. In this way the theory itself can, potentially, be liberated from Jung's own psychic confines and acculturation without its structures being diluted. While archetypal images are defined by their oppositional forces, Jungian psychic development depends on the fluidity between those two states; liminality and liminal qualities are the ideal for successful individuation as they are able to dissolve hierarchical binary frameworks, such as, the cultural construction of gender. This dialogical relationship is compatible and comparable with postmodern feminist approaches to binary models, where the dialogical relationship between the two can dissolve hierarchical exclusivity:

The relational mode of theorising argues for the intellectual and social benefits of recognising that within each dualism ... the relationship, the connection, the interdependence between the two parts is crucial to the character of both parts. Moreover, it recognises complexity, plurality and heterogeneity. (Pilcher and Whelehan 25)

The emphasis, in the passage above, on connectivity, heterogeneity and multiplicity links the two theories. Gender essentialism in this model is also deconstructed and abandoned, and while this in some ways could be seen as a Utopian ideal for feminism, unfortunately, the theory itself, as Stéphanie Genz and Benjamin A. Brabon point out, de-politicises feminism through fragmentation, resulting in the lack of a unified voice to actively protest against the continued marginalisation, exploitation, and repression of women: ‘in its extreme interpretations, anti-essentialism has inaugurated a postfeminist stance that is not only without ‘woman’ but also without the possibility of ‘women’ (Genz and Brabon 114). The dilemma for feminists and feminism in wanting to move away from essentialist distinctions and discourses, while still allowing for collective understanding and articulation of the problems facing women, identifies how as a society we are not ready for a complete eradication of the discussion of what it means to be a woman, and what it means to be a man, as biologically and culturally they are very different experiences:

Feminism has to negotiate its position in the problem space between essentialism and anti-essentialism, in which neither interminable deconstruction nor uncritical reification of the category ‘woman’ is adequate to its demands. (Genz and Brabon 115)

The development of a feminist-Jungian model must take into consideration the inequalities that are experienced by women in a way that integrates ideological and cultural constructs when applying archetypal theory and psychic development to academic analysis. As Izod explains, this latter point has been the complaint of many Marxist and politically-based critiques, because mythological structures, such as archetypes, are posited as innate and are typically favoured by Jungian theorists, resulting in a failure to consider ideological and economic constraints. It is this point that I will be particularly mindful of in my exploration of the texts in the following chapters; rather than assuming that these structures are fundamental or fixed, I intend to adopt Carter's approach to mythic-based frameworks that recognises them as 'cultural constructs naturalised as timeless truth' (Sage 68), but which, nevertheless, reflect and provide a cultural infrastructure.

'Little Red Riding Hood', as we shall see in the following chapters, is a tale that is understood through binaries and the heroine's negotiation of their gravitational pull: nature and chaos is represented by the forest and the wolf, while Red and the domestic spaces of home and grandmother's house represent civilisation. The construction of male and female roles as sexual predator and sexual prey, along with age and youth, and transgression and conformity can also be added to this list. Cixous argues that this process of creating binaries is at the heart of patriarchal structures whereby women can be relegated as secondary. In terms of the female quest narrative, this keeps the hero firmly in the grip of gender essentialism:

So, between two houses, two beds, she is laid, ever caught in her chain of metaphors, metaphors that organise culture ... ever her moon to the masculine sun, immobility/inertia ... While man is obviously the active, the upright, the productive. This opposition to woman endlessly cuts across all the oppositions that order culture. It's the classic opposition, dualistic and hierarchical. Man/woman automatically means great/small, superior/inferior, high/low, nature/history, transformation/inertia. In fact, every theory of culture, every theory of society, the whole conglomeration of symbolic systems – everything that is, that's spoken, everything that's organised as discourse, art, religion, the family, language, everything that seizes us, everything that acts on us – is all ordered around hierarchical oppositions that come back to the man/woman opposition. (Cixous 44)

These readings of hierarchical binaries are relevant, and as Sarah Bonner points out, are crucial in the literary tradition of 'Little Red Riding Hood' narratives in setting up a hegemonic framework. Gender roles are typically assigned and made explicit during the encounter with the wolf as 'the Wolf is always cast as male and the seducer, Little Red Riding Hood is at once the innocent girl, the *femme-fatale* and the inevitable fallen woman' (Bonner 7). However, what Bonner also identifies here is the shifting nature of Red's archetypal presence as she moves between these states. The wolf can also be included in this as he is often associated with the grandmother through disguise, and vice versa, where granny is the werewolf. The multiplicity of Red's character (in the oral tales as well as re-tellings) complicates the virgin to whore binary, and to this list can also be added the monstrous feminine, the child, and the trickster. As we shall see, traditional and subversive adaptations

of the tale rely on this binary framework, but what is most compelling in this model is the suggestion of a plurality that promotes dialogical readings that recognise multiplicity, potentially undoing patriarchal and hierarchical appropriation.

Even if we are skeptical about the idea that archetypal forms are universal to all peoples, that the concepts of the wise one, the trickster, and the hero, are primordial ideas that are inherent to the human psyche, their images across culture, and a collective understanding of them, cannot be ignored. It is more important that their structures, confines, and borders, be recognised within cultural productions because their prevalence and diversity means they continue to be recycled, as Jung suggests:

There are as many archetypes as there are situations in life. Endless repetition has engraved these experiences into our psychic constitution, not in the form of images filled with content, but at first only as forms without content, representing merely the possibility of a certain type of perception and action. (Jung *Archetypes* 48)

While collective archetypal forms are supposedly said to alter imperceptibly slowly, ‘at a tempo analogous to that of natural evolution’ (Izod *Myth* 35), the archetypal images that develop within each subject are influenced by their socio-historical context and their contemporaneous ideology. The most important aspect of the above passage however, is that meaning, perception, and the action, that archetypal images may provoke is not fixed, but in flux, meaning they can be used to reinforce or subvert essentialist views. Archetypes are representations of what is at the centre of culture, if not necessarily what is inherent to the human psyche, and therefore a feminist exploration of how these archetypes operate within

‘Little Red Riding Hood’ will provide insight into the construction and perception of girls’ and women’s roles in contemporary Western society.

Jungian approaches to fairy tales are already well-established, with Jung’s own work on the connection between symbolic archetypes and the characters from myth and legend, as well as Marie-Louise Von Franz’s work on individuation and the feminine in fairy tales.⁸ Jung’s description of the unconscious reflects the marvellous and fantastic nature of the fairy tales themselves: ‘The unconscious produces dreams, irrational fantasies, peculiar visions, primitive emotions, grotesque or fabulous ideas, and the like – exactly what one would expect of a dreaming person stirring in his sleep’ (Jung *Integration* 17). Fairy tales’ involvement with the mythic as well as the domestic means we will be forever turning back to them to revise or adapt or re-make. They speak to us of human fears and anxieties that may have been understood in different terms at the time of their inception but which still resonate today:

The primitive ‘perils of the soul’ consist mainly of dangers to consciousness. Fascination, bewitchment, loss of soul, possession, and so on are clearly phenomena of dissociation, regression and suppression of consciousness by unconscious contents. As we have seen, even civilised man is not yet out of the woods. (Jung *Integration* 12)

⁸ The publications of Marie-Louise Von Franz include *The Anima and Animus in Fairy Tales* (2002), *Archetypal Patterns in Fairy Tales* (1997), *The Feminine in Fairy Tales* (1993), *Individuation in Fairy Tales* (1990), and *Shadow and Evil in Fairy Tales* (1995). While these works offer some insight into the structure and patterns of folk tales and their compatibility with Jungian theory, they tend to focus on apocryphal stories, and replicate, rather than develop, classical Jungian theory, especially in terms of feminist thought. Classical Jungian approaches adhere rigidly to Jung’s original theories (despite his wish that they be developed) giving little consideration to the ideological. For this reason I have chosen to favour neo-Jungian approaches as well as drawing on Jung’s original works to develop my own theoretical position. For further reading on the different approaches to Jungian theory see John Izod’s *Myth, Mind and the Screen* (2001).

The last sentence in the passage above bears an almost uncanny resemblance to ‘Little Red Riding Hood’: the psychic boundary and liminality that the forest represents, and the psychic struggle at the centre of her journey; and so it is appropriate that the tale and its adaptations be viewed through a Jungian frame.

As the above analysis has shown there are difficulties that must be acknowledged in the creation of a feminist-Jungian framework, especially in the way the ideological is in danger of being distorted by a determination to posit the mythological as ‘truth’. It is for this reason that the Jungian element of this approach will often become a more implicit part of the discussion as it is not my intention to impose a Jungian reading on a text when a feminist one will garner more insight. The Jungian concept of the collective cultural unconscious⁹ will provide a useful lens through which to consider unconscious adaptation, and while the concept of archetypes as well as the process of psychic integration and the hero’s quest will obviously be relevant to defining the mythic qualities of ‘Little Red Riding Hood’ and the way it functions in cultural productions, the analysis of the ideological and acculturating impact of retellings will not be compromised; and so, a feminist approach will be the preferred *modus operandi* for exploring the role of ‘Little Red Riding Hood’ in contemporary culture throughout this work.

Visual Culture and the Collective Un/conscious

Interpretations of ‘Little Red Riding Hood’ have always been guided by the symbolic, from the theory of folklorist Pierre Saintyves (1923), who claims that the tale is an ancient myth-ritual, where the red cape represents the coming of the dawn and spring, to psychoanalytical readings by Bruno Bettelheim (1976) where the red cape has become firmly lodged in the popular consciousness as a symbol of menstruation and sexuality. These two readings are of course linked by their focus on fertility and fecundity, and even if historically

⁹ The collective cultural unconscious can be thought of as a ‘repository’ of shared cultural knowledge. This concept will be discussed in more detail in Chapter 2.

inaccurate,¹⁰ provide insight into the human inclination to apply symbolic meaning in a Jungian archetypal way. The red cape is of course a focal point, and was created by Perrault to convey a very specific message regarding female sexual propriety. The Grimms also emphasise the possibility of a corrupt nature in their fairy tale heroine, seen in her symbolic straying from the forest path. The red hood, however, is the most explicit signifier, used in textual imagery and visual culture. But before Perrault, there was no red hood, and its invention undoubtedly makes us suspicious of her character, as well as making her instantly recognisable. Bonner's article considers the media appropriation of fairy tales with specific reference to 'Little Red Riding Hood' in the visual arts, and asserts that visual culture is able to reach a far wider audience than literary counterparts. Her analysis of the tropes that are used to depict 'Little Red Riding Hood': the meeting with the wolf, the red hood, a wolf in disguise, also includes how these elements have become so familiar to our culture that we instantly assimilate these images, making their presence and audience reception complex:

Where the written text demands an investment of time and offers an accumulated meaning, the image in contrast, imposes a direct communication: the presence of a red hood immediately identifies the tale to our cultural conscious. The simplicity of these motifs belies the complex history and interpretation that lend the tale its meaning; and despite their changing historical contexts, these tropes endure. (Bonner 2)

¹⁰ The red cape did not exist in the oral tales from which the literary 'Little Red Riding Hood' developed, so these two readings, although interesting to contemporary semiotic understanding do not offer insight into the historical evolution of the tale. Further reading on these two theories can be found in Alan Dundes' edited collection *Little Red Riding Hood: A Casebook* (1989). A more detailed discussion of the cape is offered in Chapter 1.

The concept of unconscious (re)production and assimilation will be discussed throughout this work, but Bonner's main argument that visual productions are able to bypass the textual and literary implications of the story(ies), I would argue, is flawed, and that fairy tale visual imagery cannot be fully 'liberated' from its literary/linguistic counterpart. Spectators and audiences will bring their own experience of the tale, and the version that is common to them, to a new depiction of the story. So for some, while viewing the works Bonner discusses (paintings by artists, Gérard Rancinan, Paula Rego and Kiki Smith) Red will be Perrault's 'fallen woman', for others she will be the Grimms' rescued child, regardless of whether the source is known and what new story is being depicted. However, this does not detract from the resonance that new renderings can have, but rather challenges the preconceived ideas a viewer will inevitably bring to the experience, regardless of whether this is conscious or not.

While it will be worthwhile to explore the proliferation of the red hood across cultural productions, to think about the collective semiotic engagement with the item, and whether each red hood is really a connection with the tale, or merely an over-interpretation, it is possible to read the trope in another light. Jung discusses the nature of representational and visionary art, where the former conveys the conscious everyday experience of humanity with its whole gamut of emotions and thoughts, while the latter attempts the numinous, to reach the symbolic realm, striving to engage with the subconscious. Fairy tales and myths can be seen to belong to the 'visionary genre', and their infinite reincarnations through the centuries, with counterparts across the globe, can perhaps be seen as a testament to this.

As Izod explains, the universal compulsion to engender archetypes and symbols through myths connects all humanity:

... myths are by definition stories that gain the willing assent of many people and are held in common. Thus they permit a degree of insight into the hidden current of more than the individual psyche alone. They arise from and in turn stimulate impulses activated in the unconscious of large numbers of people. Since they express the concerns ... of many people, myths are also a means by which individuals and communities strengthen their sense of identity. (Izod *Screen* 3)

Fairy tales are also a part of this process, and, when attempting to analyse and understand the visionary experience found in such stories, it is important that a mythological approach is fused with the contemporaneous ideological to encourage a wider theoretical appreciation of their cultural value, minimising the risk of distorted readings, especially in terms of feminism. In this context, the oral version of 'Little Red Riding Hood', 'The Grandmother's Tale', can be better understood as a quest narrative where the hero must do battle with her own inner 'animal' nature to achieve successful psychic and social integration, rendering the sexually connoting and condemning red hood obsolete, or at least peripheral. This suggests that the visionary experience inherent to the tale has become subsumed, or distorted, within a universally complicit semiotic understanding, beginning with Perrault, where quite literally, the red hood, 'disguises the visionary experience in a cloak of historical or mythical events, which are then erroneously taken to be the real-subject matter' (Jung *Spirit* 91). The effect of images and language on Western culture and the way we understand fairy tales like 'Little Red Riding Hood', extends to many forms, connecting all cultural productions and the semiotic frameworks they create to project onto consumers/audiences. Any feminist-Jungian reading of a text or film must consider its ideological context when released and/or viewed:

... it [is] hard to deny, however, that feature films can exert some influence on social behaviour and psychology. Fiction, no less than factual, screen narratives and images can inculcate fashions, sell toys, goods and services, promote film stars and ... Common speech often relies on quotes and anecdotes from popular films and television shows to convey ideas and meaning. (Izod *Screen* 11)

The above illustrates, undoubtedly, the effect of cultural productions on the collective as well as the individual imagination but, as Izod points out, the far-reaching effects of this appropriation by the psyche is largely unknown, and only a piece of the puzzle when thinking about ‘copycat actions’, semiotic complicity, unconscious assimilation, and symbolic deterioration, and how much of a role fairy tales play in this acculturating process.

Contribution to Research

So far, this introduction has outlined some of the adaptation debates surrounding fairy tales and how this needs to be expanded, as well as considering their connection to the hero cycle, and the difficulties in creating and applying a feminist-Jungian model. In addition, Jungian approaches to film studies have recently been developed, and seem to have overtaken Freudian analysis in popularity, but fairy tales, visual culture, literature, and adaptation studies have been neglected in this theoretical revival. In this thesis I develop and apply a feminist-Jungian model to a range of disciplines, but with the specific intention of understanding the role of ‘Little Red Riding Hood’, as an example of the fairy tale, within contemporary Western culture, while considering the female quest, shifting archetypes, and the role of semiotics.

In terms of current scholarly material, there are several books which focus specifically on ‘Little Red Riding Hood’ such as Sandra Beckett’s *Red Riding Hood For All Ages: A fairy*

tale icon in cross-cultural contexts (2008) and Catherine Orenstein's *Little Red Riding Hood Uncloaked: sex, morality and the evolution of a fairy tale* (2002). While Beckett's work considers the interdisciplinarity of fairy tales and 'Little Red Riding Hood', it keeps a narrow focus on the history and development of the tale in relation to children's literature and illustrations. Orenstein's book, on the other hand, is perhaps the most comparable to my own work because she considers a variety of cultural productions from 1930s animation to 1990s pornography, and the book is intended for a wide readership, including fairy tale and film fans, and scholars. However, while interesting, Orenstein offers no examination of the adaptation process, why fairy tales are continually re-appropriated, and its case studies are seemingly arbitrary and are pre-2000. In contrast, this thesis provides an interdisciplinary theoretical overview in terms of postfeminism, feminist-Jungian criticism, and adaptation debates, as well as focusing on post-2000 productions. There have, of course, been earlier studies, such as Alan Dundes's edited collection, *Little Red Riding Hood: A Casebook* (1989), and, perhaps the most famous book on the subject, Jack Zipes's anthology, *The Trials and Tribulations of Little Red Riding Hood* (1993). The collected essays in Dundes's book all propose possible theories and analyses on how 'Little Red Riding Hood' developed from an oral story to the literary re-tellings by Perrault and Grimm. While offering some interesting psychoanalytical and socio-historical perspectives, this book is intended for a folkloristic audience and does not consider the adaptation process or other retellings beyond Perrault and Grimm. Zipes's book is an anthology of the fairy tale and includes approximately 70 tales in all, beginning with Perrault, and finishing with Sally Miller Gearhart's 'Rosa and Leopold' (1990). The prologue and epilogue features an analysis of the tale's main themes, and how these altered when the tale migrated from an oral tradition into the literary canon. Zipes also references popular culture, advertising, and illustrations, as a means of conveying how the story is appropriated. This book is unique for its anthology aspect, but most of the analysis

offered is in relation to folkloristic studies and does not consider the adaptation processes involved in the tale's migration across media and genres. The last decade has shown a significant increase in the production of cultural artifacts that explicitly reference fairy tales, especially at the cinema, but there is still an enormous scholarly gap on this subject. As of December 2012, there are still only a handful of books that are dedicated to fairy tales on screen, one of which is Jack Zipes's, *The Enchanted Screen* (2011). This book is the first of its kind to specifically examine the history of fairy tales on screen, looking at explicit and implicit examples, and considering some of the more well-documented approaches to adaptation debates. Zipes takes a broad approach, and the book offers a much needed survey of fairy tales in film, from silent cinema to the present day. There is a chapter on 'Little Red Riding Hood', and a passing mention is made to several of the texts that I discuss in this work. As with all surveys, unfortunately, they offer little opportunity for discussing the specifics of a tale and the way it is adapted, and so, it is hoped that this work will be the first of many studies on individual fairy tales within an adaptation studies context.

Chapter Summary

As a means of structuring this project the following chapters will explore a variety of productions that engage consciously and unconsciously with 'Little Red Riding Hood', with a specific focus on literature and film. The works under close analysis (with the exception of the first chapter) will all have been produced or released post-2000. Analysis will consider how previous productions have influenced contemporary depictions in a way that builds on the trajectory of the folk tale, but my decision to restrict this research is two-fold; firstly there are already many works that collect and examine the seminal productions of the tale, as already mentioned, such as Zipes's *The Trials and Tribulations of Little Red Riding Hood* (1993) and Orenstein's *Little Red Riding Hood Uncloaked* (2002). While both of these works offer valuable insights into a broad temporal selection of the tale, the purpose of this project

is to consider the archetypal role of the story and character within contemporary culture. Secondly the sheer volume of related productions, implicit and explicit, within the last ten years is so vast that there is simply not enough space to attempt to consider beyond that time frame here. The project, at its core, is an archetypal study, and so the first four chapters will specifically explore the different archetypal forms that ‘Little Red Riding Hood’ can occupy, by focusing on a selection of case studies, while the last two chapters and the conclusion will consider how these images continue to evolve and permeate contemporary culture.

Chapter 1: ‘Trickster, Courtesan, or Damsel in Distress: Defining ‘Little Red Riding Hood’’ examines the two most dominant literary versions of the tale, ‘Le petit Chaperon Rouge’ by Charles Perrault, published in 1697, and ‘Rotkäppchen’ by Jacob and Wilhelm Grimm, published in 1812, and their relationship with what is believed to be their source, the oral story, ‘The Grandmother’s Tale’. These three versions offer three different endings to the story, thus creating three different archetypal heroines; ‘The Grandmother’s Tale’ sees the uncloaked heroine tricking the wolf and successfully escaping his attack, while Perrault, in adapting the tale for the French court, created a cautionary tale about rape (as well as the red hood) where the heroine is (sexually) consumed and destroyed. The Grimms’ introduction of the rescuing huntsman provides a patriarchal saviour to save the ‘helpless’ damsel, and it is from the publication of this version that Red starts to become visualised as a little girl, rather than as a young woman. This illustrates how Red is not a typical fairy tale heroine with a prescribed narrative destiny, but rather a versatile character that can be adapted for many genres and media. Alongside the analysis of these three stories is a discussion of the visual history that accompanied the literary works, examining illustrations, *fait-divers*, and the parallels between images of women in fine art. This is particularly relevant in the way Red is visualised in a similar manner to Eve and Mary Magdalene, aligning her with the fallen woman archetype. This chapter concludes with an analysis of how this visual history can still

be traced in the illustrations of contemporary children's books. The introduction of the red cape to the story is also discussed in terms of its symbolism as a signifier of danger, temptation, menstruation, and sexual corruption.

The denigration and victimisation of Red informs any discussion of the fairy tale, but Chapter 2: 'Red and the Moral Panic of Paedophilia in David Slade's *Hard Candy* (2005) and Paul Andrew Williams's *London to Brighton* (2006)', will consider how the last decade has seen a very specific portrayal of this victimisation. Although there have been explicit adaptations that use a paedophilic context to retell 'Little Red Riding Hood', such as Sarah Moon's photography series (2002), the films *Little Erin Merryweather* (2003) and *The Woodsman* (2004), two movies that engage with the story and its themes unconsciously are David Slade's *Hard Candy* (2005) and Paul Andrew Williams's *London to Brighton* (2006). Both of these independent films explore the contemporary blurring of the definition between girlhood and womanhood, and the cultural and legal boundaries regarding female sexuality. While the latter film chooses to emphasise the sexual danger that exists for girls and women in the underbelly of British crime, making it easy for the audience to demonise the paedophile, Slade creates a complex story of 'cat-and-mouse' where the heroine becomes the vigilante who tortures and 'kills' her would-be assailant. The shifting dynamic, as well as the fact that it becomes increasingly difficult to determine who is more monstrous in this situation, means the audience is compelled to question who is deserving of their sympathies by negotiating with their own sense of morality. The main thrust behind this chapter is to establish how these two films are re-telling the fairy tale in a sustained and thematic way, when both writers and directors admit to not being aware of a connection with the story until post-production and through audience response. Unconscious adaptation as a concept remains on the periphery of adaptation studies and so a part of this chapter is dedicated to establishing a theoretical exploration in relation to other critical works, such as Julie Saunders's

Adaptation and Appropriation (2005), Linda Hutcheon's *A Theory of Adaptation* (2006) and Gerard Genette's *Palimpsests* (1982).

Chapter 3: ‘‘If there’s a beast in men, it meets its match in women too’: She-Wolves and the Monstrous Feminine from Angela Carter’s Werewolf Trilogy (1979) to Michael Dougherty’s *Trick ‘R Treat* (2008)’ explores one of the most popular narrative twists applied to ‘Little Red Riding Hood’, where the predator becomes the prey and vice versa, where Red literally becomes the werewolf, the animal Other. These include retellings such as Clemence Houseman’s *The Were-wolf* (1896), Angela Carter’s werewolf trilogy, published in *The Bloody Chamber* (1979) which was adapted into the cult film *The Company of Wolves* (1984), and Tanith Lee’s ‘Wolfland’ (1983). Inherent to this reversal is the idea that Red becomes an empowered heroine who can fight back but, as a tale of menstruation, female rites of passage, and female sexual curiosity, ‘Little Red Riding Hood’ seems to encapsulate all that is deemed abject about women in patriarchal cultures – so can female empowerment really be garnered through ‘further’ abjectification? The most recent film to adopt this approach, and which will be the focus of this chapter, is Michael Dougherty’s *Trick ‘R Treat* (2008). The role of the contemporary she-wolf is explored through a discussion of how female rites of passage and menstruation are made abject by their association with werewolfism, in films such as *Ginger Snaps* (2000) and *Wild Country* (2005) as well as *Trick ‘R Treat*. This is followed by an analysis of how the she-wolf is visualised, considering whether the aesthetics and sexualisation of the female monster means they are merely fetish objects of the cinematic gaze. While these are typical adaptive approaches to the monstrous feminine, Dougherty however, engages with a very specific cultural moment in his representation of Red as a werewolf hoodie who belongs to an all-female gang. The way the girls subject their male victims to a series of humiliating and violent acts, luring them with their sexuality, before engaging in a ritual killing that initiates Red into the pack, is evidence

of an underlying anxiety that youth culture, and specifically young women, are out of control. The contemporary, but age-old fear that ‘girls are behaving like boys’, suggests that society has failed to move beyond stereotypical notions of gendered behavior, condemning violent and aggressive girls (as well as female werewolves), as more monstrous than their male counterparts. Unlike their werewolf brothers they often lack remorse, and seem to positively enjoy the destruction they create. While sexual awakening, the danger of rape, and the fear of being turned into a werewolf are stock themes in ‘Little Red Riding Hood’, the possibility of a ‘happy ever after’ involving romance and marriage, as befits most fairy tale heroines, has, until the 21st century, eluded Red. However, in Catherine Hardwicke’s *Red Riding Hood* (2011) and its accompanying novelisation, the red cape is presented as a wedding gift to the heroine. Both of these works were marketed as teen romances through Hardwicke’s connection with the *Twilight* franchise and in its similar plot of a ‘dark romance’ love triangle. This fourth chapter, ‘Cloaked Conspiracies: Romance and Political Allegory in M. Night Shyamalan’s *The Village* (2004) and Catherine Hardwicke’s *Red Riding Hood* (2011)’ scrutinises the connection between *Red Riding Hood* (film and novelisation) and the *Twilight* saga, investigating the explosion of the Dark Romance genre and why it is so popular. However, Hardwicke also chooses to adapt the historical context of the oral tale which is surrounded by religious non-conformity, where a pervasive hysteria led to the European witch and werewolf trials in the 16th and 17th centuries. This can easily be married with the West’s preoccupation with national security in a post 9/11 context, where fears of foreign Otherness and non-conformity are still rife. Therefore this chapter also examines how the adaptation process not only involves fairy tales and their various sources but how *Red Riding Hood* has become a part of a much larger trajectory that considers marketing, genre and US political isolationism and paranoia, with intertextual references to Nathaniel Hawthorne’s *The Scarlet Letter* (1850), and Arthur Miller’s *The Crucible* (1953). To illustrate this point I will

compare Hardwicke's film with M. Night Shyamalan's *The Village*, released in 2005, (an implicit, potentially unconscious, retelling of the tale) because both create bordered communities with quest narratives for their heroines that see them risking their lives for the men they love. Chapter 5: 'Red Riding Hood as 'Cameo' in Film and Television' further develops the argument for unconscious adaptation as well as promoting fairy tales as the ultimate intertexts. This will be achieved by examining how Red Riding Hood often appears intertextually, as a 'cameo', within other stories, in a way that invokes the tale and its themes in order to provide multiple readings to a work. Specifically, this chapter will examine how momentary images of Red are invoked through the use of the red cloak, which, depending on whether it is used in association with a little girl or young woman can dramatically alter the audience's perception of a character. The chapter is therefore divided into two parts; part 1 will interrogate the intertextual images of Red as a little girl, seen in the films *Schindler's List* (1993), *Pan's Labyrinth* (2006), *Red Riding 1974* (2009) and their literary sources. The subjectivity of the child in adult films is often replaced with a symbolic archetypal signification, and the invocation of Red Riding Hood in the aforementioned texts emphasises this reading. In all these films the little girls are the fatal victims of war or corruption, compelling the audience to consider the fragility and future of civilisation and humanity. In this way the little girls can be seen as sacrificial victims articulating the need for social purification, collapse, and renewal. Part 2 explores how the red cape is often used to dress young women, emphasising sexual vulnerability in films such as *A Midsummer Night's Dream* (1999), and rites of passage, as seen in the BBC television series *Merlin* (2008-). An exploration of the representation of Morgana from the TV series will be the focus of this section, as the red cloak (as well as other costume changes), in association with her character is sustained and developed throughout the five series. As a family show, much of the audience pleasure in viewing *Merlin* is derived from the anticipation of knowing what these

characters will become, especially in relation to Morgana. In the early series her character is ‘good’, aligned with Arthur and Merlin, and her red cape symbolises her vulnerability as she discovers her magical powers in a kingdom where sorcery is outlawed. As the series develops and Morgana becomes the ‘witch’ the audience ‘expects’ her to be, her red cape and dress soon become the attire of the *femme fatale*. Her sexuality also becomes implicitly homosexual and monstrous, adding a totally new dimension to the internationally popular family show. In this way Morgana can be seen to exhibit the trajectory of Red Riding Hood’s archetypal journey as she moves from innocent vulnerability through to worldly knowledge and corruption. Furthermore, the construction of Morgana’s character in this way mirrors the literary ‘fallen women’ in Chapter 1 (Eve and Mary Magdalene), suggesting that female heroines are still homogenised through dichotomy, as angels or monsters.

While the previous chapter will explore how ‘Little Red Riding Hood’ permeates stories as un/conscious intertexts, Chapter 6: ‘‘50 Shades of Red Riding Hood’: Commodified Forms and the Appropriation of a Fairy Tale’ will expand the discussion to include the very conscious appropriation of the story for advertising and marketing campaigns. This chapter is also divided into two parts; part 1 will focus on three marketing campaigns that demonstrate how stories that belong to the cultural collective are prime candidates for mass manipulation in a capitalist environment. The focus here will be on the semiotic and symbolic language employed to sell products, and to consider whether this is a dialogical process where the media has affected our symbolic understanding of the character and story in a way that promotes superficial iconophilia, or whether it is possible to distinguish if there is a much deeper resonance at work in the West’s visually saturated culture. As well as exploring the literary links and visual imagery used to sell products, this chapter will also consider the connection between fairy tales and the beauty industry, and the regulation of prescribed femininity for mass consumerism. This approach will determine why

the media continues to return to fairy tale narratives and what Red specifically offers the collective consumer market and imagination, especially in terms of the depiction and exhibition of young girls and women, and the internalisation of patriarchal mores regarding gender roles and sexuality. Part 2 will comprise of an annotated list of 50 examples of how ‘Little Red Riding Hood’ is appropriated for a variety of media and products. The purpose of this list is to demonstrate the pervasive nature of fairy tales, illustrating how individual case studies are just a starting point when trying to understand the prolific and complex position that fairy tales occupy in Western culture.

As a means of concluding the work I will explore the possibility that the majority of the texts discussed in this work can be considered as part of the postfeminist retreatist fantasy paradigm discussed by critics, such as Joanne Hollows (2006), McRobbie (2009), and Negra (2009), valorising the return of the heroine (and girls and women) to the domestic and private sphere. This section will introduce one final example of a ‘Little Red Riding Hood’ retelling to the thesis, which can be found in the US hit television show, *Once Upon a Time* (2011 -). Here the story of Ruby (Red) can be seen to encapsulate many of the archetypal forms and images discussed in the previous chapters. But as a character trapped in a town where no one can leave or age, and following happily in her grandmother’s footsteps, what does this mean for the future of fairy tales and a heroine caught between innocence and experience, with a fearless desire for adventure?

Chapter 1
Trickster, Courtesan, or Damsel in Distress? Defining Little Red Riding Hood

Perhaps the most famous of all archetypal studies is Joseph Campbell's *The hero with a Thousand Faces*, first published in 1949. Using a psychoanalytical model, his work proposed that the mythological heroes of the world possess universal characteristics. Since then, attempts have been made to create a female counterpart – the heroine with a thousand faces – and many scholars have, and continue, to appropriate this title, such as Jonathan Gottschall (2005), who says that, 'heroes will share certain predictable patterns of characteristics; while the details of heroes 'faces' may change as the investigator crosses geographical, ethnic, cultural and chronological borders, certain details of the hero's life and challenges are everywhere the same' (Gottschall 86). Gottschall goes on to say how the study of defining a universal heroine is often overlooked, but the female quest is something that Campbell himself rejected as even existing, as Maureen Murdock explains, when she interviewed him while conducting research for her book, *The Heroine's Journey* (1990):

I was surprised when he responded that women don't need to make the journey. 'In the whole mythological tradition woman is just there. All she has to do is realise that she's the place that people are trying to get to. When a woman realises what her wonderful character is, she's not going to get messed up with the notion of being pseudo-male.' (Murdock 2)

As well as suggesting that any kind of female journey involves adopting 'male' characteristics, Campbell's notion of woman is static; recalling Cixous's (33) reading that

heroines exist outside the realms of physical and psychological development and growth, he effectively constructs and positions women as mythological Others.¹¹ Despite this assertion, Campbell uses many female heroes to illustrate his theory of the universal heroic journey, such as Persephone, and even Red Riding Hood. All fairy tale heroines in the literary tradition are engaged in some form of quest, whether it is Perrault's protagonist in 'Le Barbe Bleu' (Bluebeard) seeking to discover the homicidal nature of her husband, or the Grimms' Aschenputtel (Cinderella), and her journey to integrate the grief caused by her mother's death. But what is significant when thinking about characters and archetypes in relation to Red Riding Hood is this heroine's ability to defy a simplistic characterisation. Compared to Cinderella, Sleeping Beauty and Rapunzel, the Innocent Persecuted Heroines whose stories all end in marriage to a prince and the happily-ever-after, 'Little Red Riding Hood', it could be argued, lacks 'a predictable pattern' in the tales' outcome. While variations of the story exist all over the world, even within the Western canon the construction of Red as a heroine and fairy tale archetype alters and refuses to be 'pinned down'.

This first chapter will analyse the two most dominant literary versions of the tale; Perrault's 'Le Petit Chaperon Rouge' and the Grimms' 'Rotkäppchen', preceded by an examination of the oral tale known as 'The Grandmother's Tale' which is considered the source or inspiration for the literary adaptations. These three stories offer three different archetypes and three different endings – the rape and murder of the heroine (Perrault), the rescue (Grimm), and the escape (oral version). Much scholarly research has been spent on contextualising these three tales in terms of geography and their relationship with other

¹¹ There is also a tendency in classical Jungian theory to position women as mythological Others. An example of this can be found in Marie Louise Von Franz's essay 'The process of Individuation' in *Man and his Symbols* (first published in 1964) whereby her exploration and definition of the anima and animus de-naturalises female existence. Franz selects famous historical male figures to illustrate the developing animus of a woman, such as, Lord Byron, Ernest Hemingway, and Mohandas Gandhi, whereas the figures chosen to represent a man's developing anima are the sirens of Greek mythology, Helen of Troy and the Virgin Mary. These ancient female figures of fear, desire, and worship are a far cry from the modern, active and real lives and achievements of the male examples.

variants (Wolfram Eberhard 1970, George Hüsing 1914) but it is my intention here to provide a brief synopsis and historical context for each of the stories. This will establish how Red Riding Hood, as an archetype, is historically complex, before moving on to post-2000 adaptations in the following chapters. This will enable a survey of the leading research on ‘Little Red Riding Hood’ in terms of folkloristics and its symbolisms and themes, which will provide a foundation as well as a useful reference point when reading the following chapters. For this reason I have divided the chapter by story, indicated by the headings, with a final section which will reflect on how the story has always had, and continues to have, a visual history: from the actions that accompany storytelling, French *fait-divers*, and illustrations, to the way images of fairy tales have become integrated into the cultural collective through the iconic reproduction of set scenes from the tale that makes them instantly recognisable. I will first examine the oral tale in terms of a Jungian quest narrative and how this can be understood within a late medieval context, before moving on to consider how the literary creations are a product of their contemporaneous socio-cultural and political concerns, effectively conflating mythology and ideology within the narratives.

Paul Delarue and ‘The Grandmother’s Tale’

The literary versions of fairy tales we know today began as oral stories that were told as entertainment for all ages. Stories that we think of existing together as a children’s genre had a much more varied audience and have very different histories; while a version of ‘Cinderella’¹² is thought to have been told in ancient Egypt, ‘Little Red Riding Hood’ is considered ‘young’ in fairy tale terms, with leading folklorist scholars such as Orenstein (2002), Warner (1995), and Zipes (1993), establishing the tale’s origins in medieval Europe. The genealogy of ‘Little Red Riding Hood’ began when Paul Delarue, a French folklorist,

¹² For more information on the origins and oral versions of ‘Cinderella’ see Marina Warner’s *From the Beast to the Blonde* (1995) and Maria Tatar’s *Off with their Heads* (1992).

began collecting and cataloguing stories from France, where he discovered numerous tales that tell the story of a young girl's journey through the forest and her encounter with a wolf. While there were always variations, the general plots were the same, but there was no red hood, and the heroine, more often than not, escaped by her own wits: as Orenstein says, a 'triumphant heroine' that does not suffer rape and death, or need patriarchal rescue. Delarue collated the oral tales' common elements and restored many of the details that Perrault and the Grimms had adapted or omitted, and published it as 'The Grandmother's Tale', in *Le Conte Populaire Français* in 1957. This story is now widely accepted as the oral source for Perrault's literary appropriation, but it is in itself an appropriation and adaptation of many sources, and therefore should not be treated as a definitive Ur text. Having said that, for the purpose of this work I will be using 'The Grandmother's Tale' as a means of comparing subsequent retellings, their contexts, and specifically how the heroine of this story differs from the one that dominates contemporary culture.

'Little Red Riding Hood' is a story that is often discussed in terms of hegemonic dichotomies, as the following list demonstrates:

Childhood	-----	Adulthood
Innocence	-----	Experience/Culpability
Civilisation	-----	Primitivism
Unconscious	-----	Conscious
Community	-----	Isolation
Passive	-----	Active
Feminine	-----	Masculine
Romance	-----	Violence

Red and the wolf often serve as embodiments of each aspect, with Red typically (but not always) representing the left hand side and the wolf the right, and all of these will be discussed at some point throughout this work. The forest functions as the symbolic site of transformation where the characters and their conflicting opposites meet. This is present in almost every re-telling whether it is with the purpose to reinforce or challenge the ideology

within such opposites and liminalities, and within the quest narrative it is the heroine's task to negotiate them accordingly.

Zipes proposes that the oral version was indeed told as a quest narrative that sought to highlight the dangers a hero faces when venturing out into the world. 'The Grandmother's Tale' begins predictably enough with a young girl sent to visit her grandmother with some bread and milk. At a crossroads she meets a *bzou* (French for werewolf), who asks where she is going, and if she is to take the path of pins or the path of needles. The heroine's choice to take the path of needles has been discussed by Yvonne Verdier (1997) and Terri Windling (2004) as signifying her desire to venture into womanhood:

While pins marked the path of maidenhood, needles implied sexual maturity. 'As for the needles', wrote Verdier, 'threaded through its eye, in the folklore of seamstresses it refers to an emphatically sexual symbolism.' Indeed, in some parts of Europe, prostitutes once wore needles on their sleeves to advertise their profession. The versions of 'The Grandmothers Tale' where the girl chooses to take the Path of Needles might well imply that the heroine is trying to grow up a bit too quickly. (Winding 34)

The crossroads is obvious in its symbolism of a choice to be made, while Sandra Beckett argues that it should be thought of in conjunction with the bread and milk, as dairy products were traditional medieval wedding gifts symbolising fertility (2008). This suggests that the heroine is on the threshold of many choices and experiences, such as her adult role within the community and marriage. The werewolf takes the path of pins and arrives at grandmother's first. He eats her and puts some of her flesh on a plate in the cupboard and some of her blood in a bottle. When the girl arrives the *bzou* is posing as granny and he invites her to partake,

unaware, of the cannibalistic meal he has prepared. The heroine begins to eat but is warned by a cat that it is her grandmother she is consuming, and thus she is alerted to the presence of the werewolf. She decides to 'play along' to the wolf's request to remove her clothes, and his instructions to cast them into the fire before climbing into bed with him. The removal of clothing is easily interpreted as a stripping away of civilisation as well as having sexual connotations. As the 'Oh Granny what big ... you have' (66) exchange culminates in 'mouth', the heroine quickly says that she needs to go outside to defecate. The wolf is reluctant, but agrees, provided she ties string to her ankle as a makeshift manacle. When outside the heroine ties the string to a tree and runs home, with the wolf only catching up with her as she closes the door to her house. The audience can rejoice in the heroine triumphant, as well as feel reassured that predatory 'nature' is kept outside.

As Zipes explains, the lack of even the colour red within the tale eliminates many interpretations of the tale that have been offered by folklorists, such as sun worship, the scarlet/fallen woman, and the most dominant reading of the tale today: the onset of menarche.¹³ He goes on to argue how this firmly establishes the tale within the socio-cultural context of the severity of peasant life, especially in terms of survival and superstition:

Little children were attacked and killed by animals and grown-ups in the woods and fields. Hunger often drove people to commit atrocious acts. In the 15th and 16th centuries, violence was difficult to explain on rational grounds. There was a strong superstitious belief in werewolves and witches, uncontrollable magical forces of nature, which threatened the lives of the peasant population. (Zipes *Trials* 23)

¹³Refer to the discussion in the introduction (36).

Orenstein expands on this context by discussing the spate of werewolf trials in the 15th and 16th centuries, of which Peeter Stubbe's is the most famous. The trial of Peeter Stubbe took place in Germany in 1589, and his self-confessed crimes as a werewolf include, 'multiple counts of adultery and rape, incest with his daughter and sister, murdering his son and eating his brain, attacking lambs, sheep, goats, cattle and humans and eating their raw flesh' (Orenstein *Uncloaked* 91). While the witch trials of this period are still common knowledge, the trials of men as werewolves is all but forgotten in the contemporary popular consciousness. Akin with witches, werewolves supposedly communed and made pacts with the Devil to acquire their super-natural abilities. The case of Peeter Stubbe was widely published in pamphlet form across Europe and can be referred to what the French call *fait-divers* – brief sensational news stories that become a part of the cultural collective with the potential to form legend. Whether this provided the inspiration for 'The Grandmother's Tale' and its variants is unknown but it certainly appears significant, especially when considering another spate of killings that were supposedly committed by a werewolf in 18th century France. This legend, known at the time as 'The Beast of Gevaudan' was also published in pamphlet form, with an image that has been compared with the woodcut for Perrault's publication.¹⁴ This is potentially evidence of how news events have always been appropriated for fictional entertainment and 'popular culture', blurring the lines between facts and fiction, and creating a cycle of adaptation.

The oral tales' medieval context, now historically defined by the Inquisition and fears of religious deviance, highlights that the story is likely to have been born out of two things; the severity of peasant life, in terms of hunger leading to cannibalistic acts, and the real threat

¹⁴ Catherine Velay-Vallentin discusses the connections between Perrault's 'Le Petit Chaperon Rouge' and its visual similarity with the *faits-divers* pamphlets distributed on the beast of Gevaudan in 'Little Red Riding Hood' as fairy tale, *fait-divers*, and Children's Literature: the invention of a traditional heritage' in *Out of the Woods: The origins of the Literary Fairy Tale in Italy and France* (1997). There is also a French film adaptation of the Beast of Gevaudan legend – *Le Pacte des Loups – The Brotherhood of the Wolf* (2001), which adapts the story to explore religious hysteria and control during the 16th century, and does include a female peasant victim clothed in red.

of wolves,¹⁵ as well as the hysteria that was generated by the contemporaneous Christian Church's mission to seek out and annihilate heathen Otherness with witch and werewolf trials. Symbolic interpretations of the wolf support this reading, as David Hunt points out, the 'traditional comparison of the wolf with the devil, preying on the Christian flock, has long fostered hatred and fear of the animal' (Hunt 319), and so provides a useful metaphor for the Christian Other. As well as striving for social conformity and control, this is evidence of a broader social anxiety concerning the fear of duality, which in our post-Cartesian and post-Enlightenment world we generally take for granted, and consider being inherent to the human condition, especially in terms of humankind's 'animal instincts' and rational capabilities. To think about 'The Grandmother's Tale' in this context enables a psychoanalytical reading that focuses on the individual's quest for Jungian personality integration, while also thinking about the social quest to build civilisation through a repression of man's 'animal nature'. It is within this framework that the representation of werewolves and witches exposes a very human, liminal struggle:

A werewolf is a human being who can dissolve the boundary between civilization and wilderness in himself and is capable of crossing over the fence which separates his 'civilized side' from his 'wild side'. A werewolf is a creature who looks 'straight into the eyes' of his 'animal nature', which is usually kept under lock and key by his culture. Consequently, this creature is the first to develop a consciousness of his 'cultural nature'. (Zipes *Trials* 68)

¹⁵ The real threat of wolves to medieval peasant settlements is also thought to have contributed to the development of the story and is discussed by critics; Jack Zipes in *The Trials and Tribulations of Little Red Riding Hood* (1993), Catherine Orenstein in *Little Red Riding Hood Uncloaked* (2002), and Sandra Beckett in *Red Riding Hood for all Ages: a fairy tale in cross-cultural contexts* (2008).

This passage clearly defines the role of the wolf, and the ‘civilised’ and ‘wild nature’ within us all, can easily be seen in terms of conscious and unconscious understanding. It is therefore, the ability to negotiate instinct and cultural awareness that becomes central to the hero’s journey: the quest for self-knowledge as well as knowledge of the world at large. In ‘The Grandmother’s Tale’, as in Perrault’s and the Grimms’ retellings, the natural world becomes synonymous with humanity’s ‘animal nature’ which, if unchecked, can envelop the individual. In Jungian terms this is understood as an encounter with the shadow, the repressed and unconscious part of the self that requires acknowledgement by the individual’s consciousness for successful personality integration:

The shadow is a moral problem that challenges the whole ego-personality, for no-one can become conscious without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real. This act is the essential condition for any kind of self-knowledge, and it therefore ... meets with considerable resistance. (Jung Integration 8)

As we shall see in the literary appropriations by Perrault and Grimm, this is largely where the hero’s culpability lies, in her willingness to seek the Other and to acknowledge her inner nature/shadow within a sexual context. However, in ‘The Grandmother’s Tale’ the encounter with the powerful force of the shadow is represented by the cannibalistic offerings of the heroine’s grandmother’s flesh and blood. This has been interpreted as symbolising the continuation of life by Orenstein (2002) and Verdier (1997): that as her grandmother dies she herself matures and takes her place. This interpretation is concomitant with the title, ‘The Grandmother’s Tale’, shifting the focus away from the heroine and placing it on matrilineal

heritage and the female life cycle. This also reflects the contemporaneous early Renaissance paintings by Hans Baldung-Grien, depicting the three ages of woman and death:



Figure 1: *Three Ages of Woman and Death* by Hans Baldung-Grien. 1510.



Figure 2: *Three Ages of Woman and Death* by Hans Baldung-Grien ca. 1540-1543.

These two paintings demonstrate how variation and adaptation can be seen between art works, even when the creator is the same. While it at first appears as though there are four figures in this work, there are of course only two, the woman and death. The relationship between the development of the self and the knowledge of one's own mortality and death is what is being explored here, in much the same way that this is a central theme in 'The Grandmother's Tale'.

However, the fact that it is the wolf who makes the grizzly gift of grandmother's flesh provides us with another interpretation; as representative of the psyche's shadow he offers a complete and perhaps irreversible crossing over to the 'dark side' to fully release the shadow, to step beyond the safety of society and to enter the extreme atavism of the world of Peeter

Stubbe. Confronting the shadow is difficult, it has to be a fine balance of testing the boundaries; the hero must be aware of the risks involved, that to go too far could result in the literal consumption of consciousness. The heroine's initial tasting and then rejection of the cannibal meal represents this successful struggle, so that through awareness and acknowledgement 'the conscious mind is then able to free itself from the fascination of evil and is no longer obliged to live it compulsively' (Jung *Archetypes* 266).

The envelopment of the conscience and consciousness by the dominance of the shadow is a real threat, but heroes must be willing to confront such dangers if they are to be successful, and, as Zipes explains, it is possible to understand the tale within this context:

...it is possible to interpret Little Red Riding Hood's desire for the wolf as a desire for the Other, or a general quest for self-identification. She seeks to know herself in a social context, gazes into the wolf's eyes to see a mirror reflection of who she might be, a confirmation of her feelings. She wants to establish contact with her unconscious and discover what she is lacking. By recognizing the wolf outside of her as part of herself, just as the wolf seeks the female in himself, she can become at one with herself. (Zipes *Trials* 361)

Here, Red and the wolf represent the struggle to temper the civilised and wild nature within us all. The idea that Red and the wolf are one has been used by many scholars outside of folkloristics, such as Carol J. Clover (1992), to illustrate that we are all capable of being the hero and the monster, regardless of gender. This analysis promotes a Jungian reading, as the fluidity between archetypal forms is in accordance with Jung's theory that, for successful psychic integration we must be able to acknowledge the multiplicity within ourselves and

society to overcome the imbalance of hierarchical dichotomous models, such as the hegemonic struggles that we find in ‘The Grandmother’s Tale’ and its variants. This reading is emphasised by the ending of the tale and the heroine’s triumph; just as the wolf used trickery and deceit to lure the heroine, she in turn uses trickery and deceit to make her escape, encouraging us to see them both as archetypal tricksters.

The trickster figure in Jungian terms is an unconscious archetype that exists in parallel with the shadow – meaning that it has a destructive potential and therefore needs integration. Jung refers to Tom Thumb and Stupid Hans as the trickster figures of fairy tales (*Archetypes*), but I would argue that the heroine and the wolf of ‘The Grandmother’s Tale’ also belong to this archetypal frame. Jung says the trickster can be found ‘in picaresque tales, in carnivals and revels, in magic rites of healing, in man’s religious fears and exaltations, [the] phantom of the trickster haunts the mythology of all ages, sometimes in quite unmistakeable form, sometimes in strangely modulated guise’ (Jung 260), suggesting that the figure can be understood in Bahktian carnivalesque terms, as a prankster who inverts and subverts, turning the logic of the world on its head.¹⁶ In this way the archetypal characters of the ‘innocent heroine’, gullible and trusting of the wolf (if innocence is to be equated with ignorance) and the ‘big bad wolf’ are provided with a dualism and potential multiplicity whereby they depict their opposites and everything inbetween, so the heroine in fact becomes knowing, and the wolf is rendered gullible, both teaching a lesson in survival. The idea of the wolf as a teacher may seem tenuous, but as Orenstein (2002) and Hunt discuss, wolves are frequently portrayed as positive and nurturing. Orenstein cites Romulus and Remus from Roman mythology, and Mowgli from Rudyard Kipling’s *The Jungle Book* (1894) as evidence of this alternative perspective on the wolf, as all three of these characters were adopted and raised by wolves. For some the wolf is also a ‘pathfinder’ or spiritual guide – teaching humanity the

¹⁶ For further reading on the carnivalesque see Mikhail Bakhtin’s *Rabelais and his World* (1968).

skills for survival (Estés 2008). The pathfinder or guide has particular relevance here as the heroine has to negotiate her own path for survival, and adopts the qualities of the wolf to do so. Likewise, in the Caucasus, ‘in the Dargva language, the word *betsivan* (‘like a wolf’) is used to describe, courage, decisiveness and fearlessness’ (Hunt 321), all qualities that the heroine exhibits.

A successful trickster progression finds order from chaos, which is the pattern of ‘The Grandmother’s Tale’ (the opposite of Perrault’s story where Red, as we shall see, starts from civilised order and sets off on a course of ‘hedonism’ that leads to her own destruction), as the heroine, as an individual and representative of the community survives through the integration of the shadow and the trickster psychopomps, and so achieving a higher state of understanding, as Jung explains:

The civilising process begins within the framework of the trickster cycle itself, and is a clear indication that the original state has been overcome ... the marks of deepest unconsciousness fall away from him; instead of acting in a brutal, savage, stupid and senseless fashion, the trickster’s behaviour towards the end of the cycle becomes quite useful and sensible. (Jung *Archetypes* 266)

In creating a triumphant heroine who defeats the beast to return home victorious, female agency is associated with furthering knowledge through a recognition and integration of humanity’s atavistic desires and temptations through the trickster archetype. As Jung says, ‘like many other myths, it [the trickster] was supposed to have a therapeutic effect. It holds up the earlier low intellectual and moral level before the eyes of the more highly developed individual, so that they shall not forget how things looked yesterday’ (Jung *Archetypes* 267).

Unfortunately, ‘The Grandmother’s Tale’ is largely forgotten in the popular consciousness and is mostly discussed in academic circles. Although there are many facets to the oral story it can still obviously be understood in terms of female sexual development and maturation, but in enlisting the tale for patriarchal acculturation, Perrault and the Grimms completely replace the psychic quest with a lesson in female sexual transgression. As we shall discover, they both propound an andocentric moral, so that like Eve, Red’s attempt to move beyond ignorance towards knowledge is reduced to sexual temptation and corruption, resulting in punishment, sometimes death, and a very clear definition of gender roles.

Charles Perrault and ‘Le Petit Chaperon Rouge’

It seems unlikely that the tale of a medieval peasant girl and a werewolf should be appropriated for the court of Louis XIV at the beginning of the Enlightenment, where superstition was being replaced with empiricism and scientific endeavour. But Perrault was able to adapt fears of the beast within, and the warning for religious conformity, into a cautionary tale for young women on the dangers of sexual impropriety. References to the wolf were no longer entirely focused on his association with the Devil; instead the rapacious hunger of the starving peasant/wolf became a metaphor for sexual hunger, and euphemisms for sexual liaisons began to take precedence: ‘In the common slang of the day, even in the scholarly works of Charles Perrault, when a girl lost her virginity it was said that, *elle avoit vû le loup* – ‘she’d seen the wolf’ (Orenstein *Uncloaked* 26). As Orenstein also points out, this idiom, when considered with the image that Perrault used for the headpiece of the tale means there is no question or doubt about the author’s intention to write a tale on sexuality:



Figure 3: Woodcut for 'Le Petit Chaperon Rouge'
in *Histoires ou Contes du Temps Passé avec Moralités*. 1697.

As further discussed by Orenstein, the court of the Sun King held contradictory values: while the courtesan (married or single) well trained in the art of seduction could achieve royal favour in the form of status and wealth, most girls of the aristocracy received a convent education and were cloistered until marriage, and female virginity was a highly prized commodity for sale as part of the marriage contract (2002). In all five of the fairy tales Perrault created for the original manuscript, which was written as a gift in 1695 for Louis XIV's niece, the 19 year old Elisabeth Charlotte d'Orléans¹⁷, all the stories reflect the courtly concerns of marriage, romance, the 'proper' behaviour of men and women, and, most importantly, social hierarchy: 'The fairy tales are in fact about power, and about the struggle for possession by fair or magical means, of kingdoms, goods, children, money, land, and naturally, specifically – the possession of women' (Duncker 4). It is this possession of women's bodies and minds that is often mistaken for romance in the contemporary

¹⁷ The five stories that comprise the original manuscript are: 'La Belle au Bois Dormant' ('The Sleeping Beauty'), 'Le Petit Chaperon Rouge' ('Little Red Riding Hood'), 'La Barbe Bleue' ('Bluebeard'), 'Le Maître Chat, ou le Chat Botté' ('Puss-in-Boots'), and 'Les Fées' ('The Fairies'). For a more detailed discussion on the creation of Perrault's manuscript see Sagolene Le Men's *'Mother Goose Illustrated: from Perrault to Doré'* (1992).

perception of fairy tales, including the way rape and seduction are often conflated, and in this ‘Little Red Riding Hood’ is no exception.

While Perrault’s heroine, as in ‘The Grandmother’s Tale’, is sent to visit her grandmother with dairy products, his opening paragraph of the story ensures readers view the heroine in terms of her beauty: ‘there was a little village girl, the prettiest anyone ever saw’ (19). Her beauty is directly linked to the adoration she receives from those around her, and results in the gift of a red hood made by her grandmother. The introduction of the red hood forever changes the focus of the story, making Red the eponymous heroine and cloaking her in colour symbolism. Red’s decision to take the path to womanhood at the crossroads is removed, and the wolf announces that he will take one path to grandmother’s, while Red will take the other, to see who arrives first. While Red frivolously gathers nuts and plays with butterflies in the forest, the wolf devours granny and lays in wait in her bed. As part of the sanitising process that began with Perrault, the cannibalistic meal is removed, along with Red’s realisation that the wolf is dangerous. The striptease is also omitted, but the wolf does ask the heroine to climb into bed with him. As the famous exchange takes place, this time culminating in ‘teeth’, Perrault replaces the triumphant heroine, and a positive ending, with the predator successfully capturing and devouring his prey: ‘the wicked wolf threw himself upon Little Red Riding Hood and ate her up’ (21).

As with all of his *contes*, Perrault includes a moral verse for ‘Le petit Chaperon Rouge’ which suggests that the seduction and rape of young girls is commonplace: ‘Little girls this seems to say never stop upon your way / Never trust a stranger, friend; no-one knows how it will end / As you’re pretty so be wise, wolves may lurk in every guise / Now as then this

simple truth; sweetest tongue hast sharpest tooth' (21).¹⁸ As well as creating a certain amount of hysteria that further enables the control of women through fear, by intimating that all men are potential rapists, Perrault's version also adapts the original role of the wolf; unlike the wolf that represents the Other, the animal in human nature, Perrault's verse makes it all too clear that the wolf/rapist could literally be the 'man next door', as he is introduced in the story as 'neighbour wolf'. Warner further explains that, 'here the wolf no longer stands for the savage wilderness, but for the deceptions of the city and the men who wielded authority in it. He openly turns the usual identity of the wolf on its head and locates him near at hand, rather than far away and Other' (Warner 183). The representation of the wolf in disguise is common to all versions of the story, whether he poses as huntsman, traveller, and later in the story of course as grandmother, but, as Perrault warns, it is in the guise of respectability that he is perhaps most dangerous.

As well as re-casting the wolf, the heroine is also significantly altered and the introduction of the red hood does make us suspicious of her character; Orenstein describes the cape as 'the colour of harlots, scandal and blood, symbolising her sin and foreshadowing her fate' (Orenstein *Uncloaked* 36), while Zipes says that it makes 'her into a type of bourgeois girl tainted with sin, since red, like the scarlet letter A recalls the devil and heresy' (Zipes *Trials* 348). The use of the word 'sin' by both scholars highlights the religious connotations within Perrault's story, albeit with a different agenda to what we saw in 'The Grandmother's Tale'. In this way the hero of the oral tale becomes the archetypal fallen woman, an analysis which Bettelheim promotes in *The Uses of Enchantment* (1976).

Although the most famous of fallen women redeemed, Mary Magdalene, is usually identified

¹⁸ This is the poetic version of the moral, but Orenstein does include an exact translation which makes the meaning even more explicit: 'As one can see by this, children,/especially pretty young girls/well bred and refined/would do well not to listen to/just anyone/in which case it would be no/strange thing/if a wolf should eat them./I say wolf, because all wolves/are not of the same sort:/some of them are quite charming/not loud or rough at all,/cajoling sweet-talkers who/follow young ladies right into their homes, right/to their bedsides./But alas! Everyone knows these/smooth wolves/are the most dangerous of all' (37).

by her exposed, long and often red, hair, it is significant that she is frequently depicted in a red cloak/shawl, as opposed to the Virgin Mary who covers her hair and is typically seen in blue:



Figure 4: *Mary Magdalene* by Timoteo Viti. 1508.

The similarities between Red Riding Hood and Mary Magdalene are quite remarkable; Mary Magdalene has been thought of as the penitent prostitute for centuries in the cultural collective, when there is no scriptural evidence to suggest she was a prostitute, and Red Riding Hood is always thought of as the disobedient girl who is ‘asking for trouble’. In this way both have become, ‘the powerful woman disempowered, remembered as a whore or whorish’ (Biema 2) when compared to their biblical/fairy tale female counterparts. As Biema explains, Mary Magdalene’s reputation suffered due to Pope Gregory’s decision in 591 AD to ‘streamline’ the Marys, and so her story is conflated with Mary of Bethany who was a prostitute. Charles Perrault adopted the same principle, as all the oral heroines and their unique (but similar) stories are streamlined into one. Red’s reputation is also sullied to

provide a moralistic tale, and so detracting from the importance of the female quest, just as Mary's role in the resurrection, in the contemporary imagination at least, becomes lost behind her supposedly 'scandalous' behaviour. Just as recent works, such as Dan Brown's *The Da Vinci Code* (2003), have sought to restore the reputation of Mary Magdalene and celebrate the 'sacred feminine', Red Riding Hood has also undergone a similar process through contemporary retellings.

In Perrault's story, the potential for the integration of the chaotic and uncontrollable atavism of humanity is reduced to a lesson on female temptation and transgression, effectively foregrounding the question of the heroine's culpability. Starting with Perrault, the tale has been employed as a means to diminish and contain female sexual knowledge and power through fear, as Zipes explains:

The eating or swallowing of Little Red Riding Hood is an obvious sexual act, symbolizing the uncontrollable appetite or chaos of nature. Moreover, Little Red Riding Hood becomes at one with the wolf. That is, her "natural" potential to become a witch is realized because she lacks self-discipline. (Zipes *Trials* 78)

In this context, to destroy Red can be seen as an attempt to destroy female empowerment and instil patriarchal obedience through a conflation of the Christian concern regarding religious deviance, and the desire to remind readers of Original sin and the 'dangers' of female curiosity. The heroine's unchecked curiosity and sexual desire threaten social order, meaning that she takes on a *femme fatale* quality, as well as the characteristics of the fallen woman archetype, and therefore she must be destroyed or everything else will: a cautionary tale, perhaps, to remind the courtesans that their reputations are at the mercy of their lovers.

Illustrators like Walter Crane also drew on the biblical comparisons implicit to the tale. Crane illustrated the story in 1875 and appears to explicitly reference Albrecht Dürer's depiction of Adam and Eve:



Figure 5: *Little Red Riding Hood* series by Walter Crane. 1875.

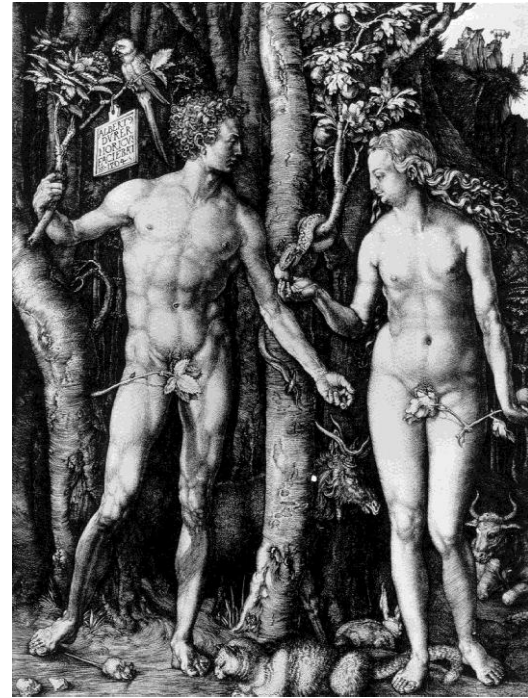


Figure 6: *Adam and Eve* by Albrecht Dürer. 1504.

The anthropomorphism of the wolf here is obvious and unusual for the time as most illustrations of this period depict the wolf as a four legged animal, saving the ‘dressing-up’ for his impersonation of grandmother. His woolly coat announces his ‘sheep’s clothing’, which can be read as a reference to Jesus’s sermon, ‘Beware of false prophets, which come to you in sheep’s clothing, but inwardly they are ravening wolves’ (Gospel of Matthew 7:15 *King James Bible*). His walking cane resembles the body of a serpent, again aligning the wolf with the Devil, while the tree of knowledge stands between them. Red’s unflinching gaze suggests fearlessness, and is anything but submissive, while her blue stockings position her

with the intellectual women of the Parisian salons associated with the Enlightenment and Perrault's time:

The salons fostered feminism before the existence of that term. Some of the prominent bluestockings fought for legal reforms to give women the right to marry or remain single, to refuse to have children, and to look after their own affairs ... But while they were centres of progress, the salons were also the targets of derision and ridicule. Conservatives cast them as elegant brothels and decried the mixing of the classes and sexes. (Orenstein *Uncloaked* 32)

In this context it is apparent that the maintenance of the boundary between nature and civilisation can be read as a doubling of the rigid binary used to confine men and women in a way that attempts to deny liminal and multiple possibilities. Perrault adapts the story to reflect the contemporaneous concern (a continually well-recycled one) regarding women's roles beyond biology. The acknowledgement and integration of the shadow, and the quest for unconscious knowledge no longer form the heroine's quest. As Orenstein states, there is no redemption or salvation in the ending contrived by Perrault; unlike Mary Magdalene whose repentance constructs her as an example to emulate, Red's re-casting as ignorant, frivolous, and sexually curious means, by the ruling ideology of Perrault's time, she can be punished with rape and death.

Jacob and Wilhelm Grimm and 'Rotkäppchen'

In contrast to Perrault's *Contes*, Jacob and Wilhelm Grimms' first edition of *Kinder- und Hausmärchen*, published in 1812, was not intended as 'light-hearted' entertainment, and

was not illustrated at all. As Orenstein explains, ‘their intention was not to entertain but rather to present a scholarly resource for those interested in German folk tradition and provide a basis for comparison with foreign tales’ (Orenstein *Uncloaked* 53). The brothers began collecting oral ‘German’ tales from 1810, and cited German peasants and villagers as the sources for their material. The truth of this was put under scrutiny by German folklorists in the 1950s and 1960s, and it is now thought that the Grimms, in their search for ‘authentic’ and ‘traditional’ German stories, discovered many variants, and used numerous literary, middle-class, aristocratic, and other European sources. Through this process the tales became composites of appropriations and adaptations, where the brothers offered their own embellishments and omissions that altered with subsequent editions to suit their purpose, as is the case with ‘Rotkäppchen’.¹⁹ Ruth Bottigheimer explains that this ‘deception’ by the Grimms was more than likely a response to the contemporaneous European political climate of the early 19th century. Civil unrest in France, resulting from the decadence of the French monarchy (which had continued since Perrault’s time), had led to the French revolution and the ascension of Napoleon, and the formation of the French empire. The Grimms’ study time at Kassel was affected by French and German conflict as ‘looting and marauding troops on the Frankfurt – Leipzig highway’ (Bottigheimer 3) were frequent. And ‘both brothers chafed under the constraints of immediate and inescapable French rule’ (Bottigheimer 4). In this context *Kinder- und Hausmärchen* can be seen as an exercise in preserving and celebrating German national culture, and scholars such as Hans Wolf Jäger (1974) have offered interpretations of ‘Rotkäppchen’ where the little girl symbolises the innocence and vulnerability of the Germans and their country, with the wolf as the threat of empire which can ‘swallow’ nations. The reading of the tale as political metaphor has been adopted many times, as we shall see in later chapters.

¹⁹ For further reading on the various sources and composition of the Grimms’ ‘Rotkäppchen’ see Alan Dundes’s ‘Little Red Cap’ in *Little Red Riding Hood: A Casebook* (1989), and Ruth Bottigheimer’s *Grimms’ Bad Girls and Bold Boys* (1987).

While printed books were a luxury when Perrault's *Contes* were published, the Grimms' edition was more readily available to the German populace as publication processes became cheaper and more widespread and so reducing the cost of books. Their edition was a success and as it became more widely read and enjoyed by children the Grimms adapted the tales to make them more appropriate for the growing children's market. An illustrated version was translated and produced in England in 1823, and its popularity led the Grimms to issue another German edition in 1825, around Christmas time, that was illustrated by their brother Ludwig.

What is perhaps most significant in the Grimms' adaptation of the stories is the sanitising process that they deemed necessary to accommodate a children's audience. The concept of an 'innocent childhood' was firmly established by philosophers, such as Jean-Jacques Rousseau during the 18th century, by the time the Grimms published their collection, as opposed to the medieval period and Perrault's time, when the stories would be heard by all, uncensored. However, as Maria Tatar (1992) and Orenstein (2002) point out, the sanitisation process by the Grimms only refers to explicit sexual content, and not violence, which the latter claims suited, 'the Grimms' overarching aim – to clarify their lessons, teach morality to children, and promote the German middle-class values for the new Victorian family: discipline, piety, primacy of the father in the household and, above all, obedience' (Orenstein 55).

As in 'The Grandmother's Tale' and 'Le Petit Chaperon Rouge' the heroine is sent to visit her grandmother with dairy products, and now an accompanying bottle of wine, but the Grimms embellish the brief beginning of both by introducing a warning from mother:

Set out before it gets hot, and when you are going, walk nicely and quietly and do not run off the path, or you may fall and break the bottle, and then your grandmother will get nothing; and when you go into her room, don't forget to say 'Good-morning,' and don't peep into every corner before you do it. (143)

As Beckett (2008) says, the emphasis in the mother's warning is not just about the dangers the little girl may encounter if she strays from the path, but about her behaviour in terms of manners and propriety. The instruction not to 'go peeping' reinforces and pre-empts our knowledge of the heroine as curious (already well-established as the most dangerous of female traits). Scholars have also offered interpretations where the bottle of wine symbolises the girl's virginity: a sealed vessel that may be broken should she stray from the path, and so extending the cautionary warning to include obeying one's parents. This scene has since become one of the most everlasting and popular images with which to illustrate the story, as Walter Crane's series demonstrates:



Figure 7: *Little Red Riding Hood* series by Walter Crane. 1875.

As Beckett further explains, of the many illustrations depicting this scene, ‘the mother is characteristically portrayed in the classic sermonising gesture, wagging her finger at the little girl [and] represents the patriarchal law of the straight and narrow’ (Beckett 15). The heroine in this image is also clearly not paying attention as she is not looking at her mother or where she is pointing. It is also worth mentioning how Red becomes increasingly infantilised throughout the 19th century and often inconsistently, even within the same story. In Walter Crane’s series for example, the first image with her mother demonstrates her smallness, that she is a little girl, while in the scenes with the wolf (that we saw earlier in Figure 5), she is able to look directly into his eyes and appears more like a young woman. This is also the case in the image of her picking flowers in the forest:



Figure 8: *Little Red Riding Hood* series by Walter Crane. 1875.

This image is remarkably similar to the contemporaneous pre-Raphaelite and Romantic Classicism style of painting, which is characterised by its depiction of women and flowers and pastoral scenes.



Figure 9: *Lady Lilith* by Gabrielle Rossetti. 1868.



Figure 10: *Maidens Picking Flowers by a Stream* by John W. Waterhouse. 1911.

The two images above clearly draw connections between female youth and beauty with nature and flowers (especially the rose) and the fragility/vulnerability of both. This symbolic positioning is continued in many visual depictions of Red Riding Hood as we shall see in later chapters, as is the colour combination of red and white. This further demonstrates how fairy tales become a part of the wider cultural milieu, creating cycles of adaptation between high-art and popular forms.

The inconsistencies surrounding the heroine's age recalls feminist discourse on the lack of distinctions made between girls and women, which encourages society to view being female as static, in a way that reflects Campbell's own difficulties in perceiving a developmental trajectory for girls and women. The blurring of the heroine's age also served to reinforce Victorian notions of gender as 'Little Red Cap came to embody both the new nineteenth century child and the new Victorian woman – two concepts that, it turns out, were in some ways indistinguishable' (Orenstein *Uncloaked* 49).

While all of these connotations surrounding the Grimms' heroine: her smallness, the association with flowers, and her lack of guile, encourage us to see her as an innocent child (perhaps so that child readers can identify with her), the Grimms, like Perrault, also wish to depict their heroine as frivolous and even hedonistic, as once she succumbs to the temptation to stray from the path she does not know how to stop, giving-in to her own desire: 'So she ran from the path and into the wood to look for flowers. And whenever she had picked one, she fancied she saw a still prettier one further on, and ran after it, and so got deeper and deeper into the woods' (144). As in the previous stories, the wolf arrives at grandmother's first, devours her, and lays in wait for Red Cap in her bed. Again, the Grimms embellish the story by making the heroine fearful as she enters the room, and to reveal the wolf she must draw back a bed curtain, creating a more suspenseful moment before the routine exchange takes place. The 'teeth' become 'mouth', and again the heroine is devoured by the wolf. But this

time the story does not proceed to moral verse. Instead, the wolf gets back into bed and begins to snore, which alerts a passing hunter who decides to investigate. On seeing his familiar foe the hunter opts to cut open the belly of the wolf in hope of saving grandmother, whereupon he discovers a glowing red cap, and both the little girl and the old woman step out of the wolf's belly alive. This process of re-birth is strongly linked to the mythical hero, as Campbell explains:

The idea that the passage of the magical threshold is a transit into a sphere of rebirth is symbolised in the worldwide womb image of the belly of the whale. The hero, instead of conquering or conciliating the power of the threshold, is swallowed into the unknown, and would appear to have died.
(Campbell 90)

Campbell includes Little Red Cap in his examples of heroes who undergo this process, along with Persephone and Jonah. The process of Red's re-birth is contrasted with an image of sterility in the way all three characters proceed to fill the wolf's belly with stones before sewing him back up. He then runs off into the woods where the weight of the stones kills him. In some ways this instance in the Grimms' story can be seen in similar terms to the tasting of the cannibal meal in 'The Grandmother's Tale', as both heroines reach a critical point in their development. The crucial difference of course is that the heroine of the latter is able to freely choose and rely on her own agency, while the little girl created by the Grimms must rely on an external and male force to save her. In this way, the swallowing and re-birth of Rotkäppchen, rather than initiating a process of self-awareness and knowledge, becomes a

lesson in patriarchal acculturation. The final lines of the first part²⁰ of the tale where Rotkäppchen chastises herself: ‘As long as I live, I will never by myself leave the path, to run into the wood, when my mother has forbidden me to do so’ (146) demonstrates that the little girl has internalised her experience; learning to reject her own desires, to obey parental law, and to rely upon a male saviour, thus creating the familiar archetype of the ‘damsel in distress’, or, the Innocent Persecuted Heroine.

If the purpose of the Innocent Persecuted Heroine narrative is to acculturate women and girls into the passive feminine role then ‘Rotkäppchen’ and ‘Le petit Chaperon Rouge’ can also be seen as part of this framework. As Bacchilega explains ‘the Innocent Persecuted Heroine’s suffering is the prerequisite for her naturalised initiatory pattern’ (Bacchilega *Introduction* 4), and the heroine clearly undergoes this process in the Grimms’ story, as her suffering leads to her initiation into patriarchy and being a ‘good’ girl the second time she encounters a wolf. However, as we saw in the introduction (16), Red is typically excluded from this ‘sisterly club’. The Innocent Persecuted Heroines have been categorised thematically and schematically by folklorists, such as Steven Swann Jones, and the list originally consisted of few tales.²¹ Although Jones has extended the group of fairy tales that can be included in the schema, ‘Little Red Riding Hood’ is never mentioned. Orenstein suggests that this is due to the active role that Red plays in her own story, while the Innocent

²⁰ The first publication of the Grimms’ ‘Rotkäppchen’ in *Kinder- und Hausmärchen* includes an epilogue where the heroine is seen travelling to granny’s house a second time. This time she does not linger in the woods or talk to the wolf when he approaches her. As soon as she arrives at grandmother’s she explains what has happened. The wolf knocks on the door, but when no-one answers he climbs on the roof (presumably to climb down the chimney). Granny instructs Red Cap to fill a trough outside with some water that was used for boiling sausages. The smell entices the wolf to lean over and he tumbles into the trough and drowns. Red Cap then ‘went joyously home, and no-one ever did anything to harm her again’ (146-147). The epilogue, rarely, if at all, seen today illustrates how the internalisation of the moral lesson is equated with the assurance of safety and can be read as an extension of Perrault’s moral.

²¹ The Innocent Persecuted Heroine (IPH) schema in folkloristic terms is said to consist of three acts i) The heroine suffers persecution in the family home. ii) The heroine meets a romantic hero but various obstacles prevent their union. iii) The heroine is ‘put to sleep’ and later re-born ready for womanhood and marriage. This final act is obviously the most significant for Red Cap. As Swann-Jones explains, not all IPH stories include all three acts, and there are often other common features, such as the heroine’s need to conceal her identity to survive (‘Donkeyskin’), or, she is denied her real identity by a persecutor (‘Cinderella’). This demonstrates that the schema for the IPH model is fluid and offers no real justification for Red’s exclusion. For further reading see, W. F. H. Nicholaison’s ‘Why Tell Stories About Innocent Persecuted Heroines?’ (1993).

Persecuted Heroines must remain passive, stoic, and submissive in their persecution from family members and the world, until a prince selects them for marriage:

Other heroines who are proactive – Gretel who rescues Hansel from a witch, or Red Riding Hood who is adventurous – never graduate to the state of marriage, the symbolic recognition of maturity [in fairy tales]. These heroines haven't yet been properly socialised into their adult roles.
(Orenstein *Uncloaked* 142)

As Zipes discusses, the Grimms set the standard for the children's fairy tale sanitising and providing lessons in socialisation that have continued into the 20th and 21st centuries, and in a way that still draws on distinctions between the male and female quest:

The male hero learns to be active, competitive, handsome, industrious, cunning, acquisitive. His goal is money, power, and a woman (also associated with chattel). His jurisdiction is the open world. His happiness depends on the just use of power. The female hero learns to be passive, obedient, self-sacrificing, hard-working, patient, and straight-laced. Her goal is wealth, jewels, and a man to protect her property rights. Her jurisdiction is the home or castle. Her happiness depends on conformity to patriarchal rule. Sexual activity is generally postponed until after marriage.
(Zipes *Subversion* 57)

The above passage emphasises the acculturating method of fairy tales in a way that is particularly germane to ‘Little Red Riding Hood’, because the stories created by Perrault and the Grimms (and not ‘The Grandmother’s Tale’), are the versions we have inherited through the literary process that follow this model. In this context ‘The Grandmother’s Tale’ is perhaps the most liberating as the heroine reaches maturity and is ready for womanhood and marriage (the path of needles) through gaining knowledge of the world and herself, while Perrault’s heroine is denied a future, destroyed by her own desires. But what does this mean for Rotkäppchen? Re-born from the belly of a male wolf by a male midwife (the hunter), even the biological and traditional roles of women are further restricted and commandeered by masculinity and patriarchy. The introduction of the hunter can be seen to provide a dual purpose – he is both the symbol of patriarchy and paternity protecting female innocence, but he is also the rescuer, the knight in shining armour who saves the heroine from the wolf and herself. Although we are not provided with a wedding in the Grimms’ tale, the huntsman as rescuer/suitor is enough to suggest a heterosexual marital dynamic, and Red’s acculturation into a wifely role.

While Rotkäppchen or her predecessors are not recognised as strictly Innocent Persecuted Heroines in terms of folkloristic tale typing, Red is persecuted within and without the tale: by the wolf and androcentric authors and readers who wish to maintain that the heroine is culpable for her own violation and demise. The defamation of her character is an implicit part of that persecution, again recalling Mary Magdalene; whereas Perrault may have cloaked his heroine in Red to remind his audience of this biblical figure, the Grimms take this further by also providing redemption for their heroine. While the Grimms sanitised and created an innocent/ignorant heroine child, they also made it clear that girls and women have a tendency, an innate corruptive failing, to give-in to their ‘natural’ desires which only the male, and patriarchy, can protect them from.

Visual Culture and Illustrating the Story for Children's Books

The three texts discussed above demonstrate the development of 'Little Red Riding Hood' that has since become a part of the Western cultural collective, spanning approximately 400 years. The Grimms' version is arguably the most well-known in the world as the rescue of the child means it is deemed 'suitable' for children today. And indeed, it is considered by most as a children's story. But as the following chapters will establish, the knowledge that the cautionary tale is also enjoyed by adults, and contains adult themes, is not forgotten, as many adaptations are clearly for adult audiences only. The three tales offer three different heroines and three different lessons in morality: therefore the tale, the heroine and the wolf exist in a state of contradiction and conflict in the cultural imagination that bears a striking resemblance to archetypal images and their ability to possess both positive and negative elements. On the one hand Red is an innocent child, while on the other she is a *femme fatale*, a force as destructive as the wolf. Masculinity is at once positioned as sexually aggressive in the character of the wolf, while simultaneously being associated with salvation in the hunter. For this reason, as all folkloristic scholars will caution, any analysis of the story, and its adaptations, must consider the diversity of interpretations within the three most well-known versions in the Western fairy tale canon, as well as the countless versions that exist worldwide, as they will consciously or unconsciously inform the textual production process, and how we interpret them.

As a means of concluding this introductory chapter on the development of 'Little Red Riding Hood' I will consider the fact that the story has always had a visual culture, and one that throughout its period in history discussed here, from the medieval oral tale to the publication of the Grimms story, has been adapted and appropriated for other media, from

fait-divers to fine art. However, as Zipes (1993) discusses,²² it was during the 19th century when illustrations for fairy tales became popular and have remained in children's literature ever since. For that reason I will also examine some of the more famous images from the 19th century, as well as a selection of contemporary children's book covers, again for the purpose of creating a reference point, demonstrating how productions continue to draw on these early illustrations. This is because (and what is most significant when examining illustrated fairy tales) of the similarity between them: 'For each one of the classic fairy tales there are thousands of illustrated books. And yet, despite this enormous quantity, most are duplications or slightly varied images of standardised characters and scenes which have prevailed over the years' (Zipes *Trials* 355). The images, as much as the stories themselves, have become a part of the cultural collective understanding of all fairy tales, and often a single image from the story is able to capture the entirety of the tale in the viewer's imagination even when the image does not rely on a specific signifier such as the red cape. As Menges explains, in the introduction to his illustrated edition of collected fairy tales, 'Many of the scenes depicted within the pages of the present edition will strike readers as familiar, even if the specific illustrations are not' (Menges viii). Their instant recognition demonstrates their collective power as well as their potential to reinforce or challenge cultural perceptions of the stories. For example this lesser known image of Red Riding Hood by Eugene Feyen (1846), is not typical of the tale's imagery and the usual focus on the red cape.

²² For the final section of his collected anthology, *The Trials and Tribulations of 'Little Red Riding Hood'*, Jack Zipes concludes with an analysis of the illustrations that accompanied 19th-century publications.



Figure 11: *Little Red Riding Hood* by Eugene Feyen. 1846.

This composed Red Riding Hood, with her jaunty hat and cradled hands, looking down on the wolf appears to be in control of the situation, and, despite the very sharp teeth, the wolf is more like a pet dog that she has included in a dressing-up game who has rolled over for her to tickle him. The gentility of the heroine and the delicacy of the soft furnishings in this illustration refer to the aristocratic setting found in Perrault's story, rather than invoking the peasant girl of the Grimms' story, and so suggesting the heroine's rape and death within this frame. As Tatar surmises, 'the quiet formality of the tableau stands in stark contrast to the violence that will follow' (Tatar *Annotated* 26), making Feyen's image of gentle domesticity inherently disturbing. So it is through visual renderings and their suggestion of a literary connection that our construction of Red as an archetype is also formed.

Zipes describes how male textual appropriation by Perrault introduced, as well as naturalised rape within ‘Little Red Riding Hood’ by conflating seduction and rape, and thus promoting the idea that girls and women want to be raped. He also notes that it is not just the literary tales and the publication houses that were male dominated, but illustrations and the design industry were also controlled by men who ‘projected their sexual phantasies through the images they composed’ (Zipes *Trials* 354). Zipes and Beckett draw particular attention to Gustave Doré in this respect, and discuss his illustrations in terms of ‘seduction scenes’, and the intensity of the gaze between Red and the wolf:



Figure 12: *Little Red Riding Hood* series by Gustav Doré. 1862.

Zipes’s psychoanalytical reading of this image, describing the wolf’s shadow on the heroine’s dress as symbolising the blurring of the physical boundary between the two, is obviously significant in a Jungian context, recalling the oral tales’ quest narrative. As they seemingly cannot take their eyes of each other, Red discreetly shows the wolf the way to grandmother’s house with her pointed finger, conveying her complicity in the ‘seduction’.

The intensity of the gaze can be seen in all three of the illustrations Doré produced for the series, even though the viewer is unable to see the wolf's face until the final image, creating a sense of anticipation about 'the reveal' akin to the Grimm's introduction of the bed curtain, which is also present in the following two images:



Figure 13: *Little Red Riding Hood* series by Gustav Doré. 1862.



Figure 14: *Little Red Riding Hood* series by Gustav Doré. 1862.

As the objects, symbolic of human civilisation, slip off the bed – granny's glasses and a snuff box – and the pet cat creeps under the bed, along with the upturned stool, domesticity can also be seen to 'slip' away in the presence of a predator. The wolf's anthropomorphism also begins in Figure 13 as he appears upright, climbing onto the stool to get closer to his prey, while his left paw mimics a hand about to pull away the covers. Granny's evident fear contrasts with Red's wide-eyed fascination in Figure 14, intimating that granny knows what is about to happen. Central to these three images is the intensity of the gaze between the wolf and his victims: although Red is pulling away from the wolf she is unflinching and determined to watch, whereas Granny is spellbound with impotent fear. Any discussion of the female gaze today, whatever its context, recalls Laura Mulvey's (1975) seminal work on the

cinematic gaze being created for male spectatorship, and Zipes's analysis of the naturalisation of rape within the illustrations would suggest that the visual representation of fairy tales can be considered within Mulvey's discourse. The fact that many Red Riding Hoods are all very intent on looking themselves, evidence of their curious and active agency, can be read in a number of ways; on the one hand it supports the andocentric moralising of authors like Perrault and Grimm, that propound female sexual curiosity as 'asking for trouble', while on the other, it cannot help but portray Red in a strong and positive way, as her heroic desire for knowledge and truth outstrips her fear. However, the fact that 'the signs center [sic] male power and rationalise male domination as a norm' (Zipes *Trials* 351) is unavoidable, even within illustrations that offer multiple readings. In the following illustration by Arthur Rackham, Red is again looking down on the wolf, locked in a mutual gaze, and her red cape contrasts with the muted greys and browns of the rest of the image. But instead of reading this as an exhibition of her strength and individuality, she appears vulnerable, an ostentatious target. The surrounding trees here, as well as being associated with the tree of knowledge, represent masculinity, and can be read as phallic columns dwarfing her. As the lines of their roots bleed into the lines of the wolf, connoting that he and the forest are one, the scene evokes a sinister atmosphere, where sexuality is again synonymous with formidable and uncontrollable 'nature':



Figure 15: *Little Red Riding Hood* series by Arthur Rackham. 1910.

As many scholars have noted, there are three set scenes which are included in almost every illustrated version of ‘Little Red Riding Hood’: a triptych comprised of the warning from mother, representing domestic and civilised order, the first meeting with the wolf, depicting the moment of temptation, and the confrontation and resolution, where order is restored, either through the punishment and acculturation of Red, or her death. In this way the illustrations have become ‘visual archetypes’ (Le Men), which can still be seen to populate children’s books today, with covers typically featuring the meeting with the wolf:

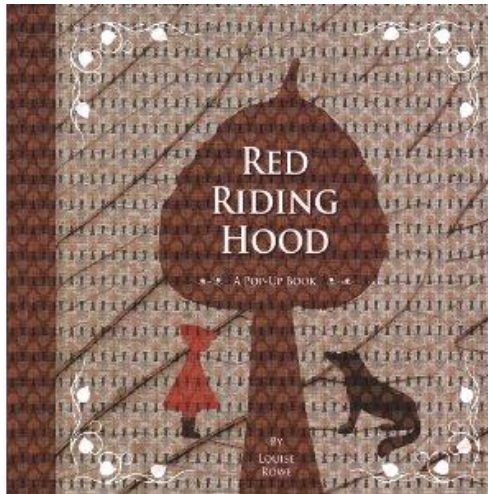


Figure 16: *Red Riding Hood* written and illustrated by Louise Rowe. 2009.

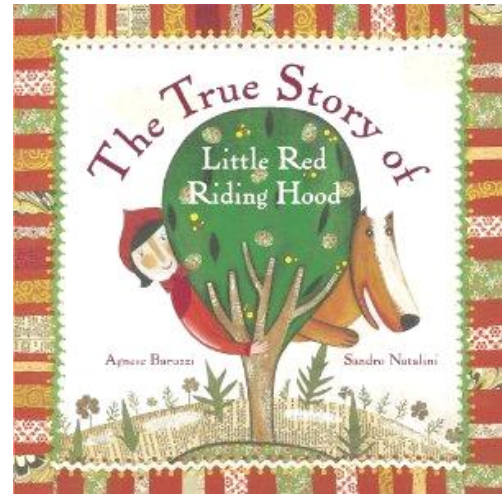


Figure 17: *The True story of Little Red Riding Hood* by Agnese Baruzzi. Illustrated by Sandro Natalini. 2007.

The two covers above, with the tree as the central focus and Red and the wolf on opposite sides, obviously recall Dürer's *Adam and Eve* (Figure 6) and Crane's illustration (Figure 5). While Baruzzi's story is about the wolf's rehabilitation by Red, Rowe's tale is based on the Grimms' version, but instead of a moral lesson on not straying from the path, here, readers are warned not to talk to strangers. Regardless of the 'updated' retellings, visually the image is traditional, drawing on an iconic illustrated history. This is made even more provocative in the following covers, where the locked gaze of 'seduction' between Red and the wolf is still evident:

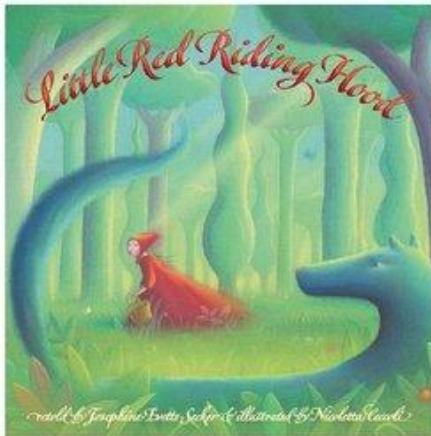


Figure 18: *Little Red Riding Hood* by Josephine Evetts-Secker. Illustrated by Nicoletta Ceccoli. 2004.

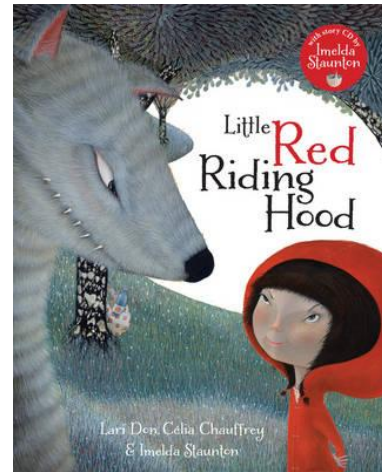


Figure 19: *Little Red Riding Hood* by Lori Don. Illustrated by Celia Chauffrey. 2012.

While Chauffrey's Red has the unflinching gaze of Doré's and Crane's heroines, and is clearly envisioned as a little girl, Ceccoli's portrayal is of an older girl, perhaps an adolescent, and her backward glance at the wolf makes her appear much more nervous, as if she knows she has walked into a 'trap'. Both of these storybooks use the Grimms' tale as a source text and include the rescue of the heroine. However, what is most revealing about these two covers is the depiction of the wolf. His elongated body and the way the lower jaw is softened and streamlined is suggestive of Eden's Serpent – especially in Ceccoli's illustration where the tail of the wolf envelops the heroine in the frame, blocking her path so that he can fold her into his 'coils'. Here, the wolf is quite literally 'a snake in the grass'.

Any internet search on Amazon books, or browsing through the children's shelves in a bookstore is evidence of the many retellings that are available for children, and while most of the stories have slight differences to cater for modern audiences – such as the woodcutter turning the wolf upside down and shaking him so that grandmother and Red come tumbling out off his belly, in Rowe's story (2009) – the images, and especially the encounter with the

wolf, continue to reference Western creation myths, where girls and women are aligned with Original sin and the loss of Paradise.

While all of the images above are taken from children's books, and can be seen to uphold the illustrated tradition of the story, the final cover that I am going to introduce is taken from an illustrated book that is aimed at the teenage and young adult market.²³ Daniel Egnéus's illustrated book of the Grimms' tale is advertised on Amazon in association with the *Twilight* franchise, and Catherine Hardwicke's 2011 film *Red Riding Hood*:

This new edition of the classic fairytale by the Brothers Grimm brings a unique, contemporary visual spin to the story and is sure to appeal to *Twilight* fans. This book will publish at the same time the movie *The Girl in the Red Riding Hood*, directed by Catherine Hardwicke (director of the *Twilight* films) releases on March 11, 2011. (Amazon 2011)

Hardwicke only directed the first film in the saga, *Twilight* (2008), but its reliance on marketing the book alongside this director and the franchise, suggests that this visual retelling should be read in association with the dark romance genre. While the dark romance genre will be discussed in detail in Chapter 4, Egnéus's illustrations are worth mentioning here as a comparison with the children's books. Grimm is cited as the literary source for the story, but throughout the book, visually, we are reminded of Perrault's tale. Grandmother lives in what appears to be a country chateau rather than a cottage in the forest, and the chandeliers, petit-

²³ The dual existence of the folk tale as a children's story and an adult narrative can easily be seen by conducting a Google or Amazon search, where images and books and films for children will be listed alongside Kindle erotic stories and horror films.

fours and decorated screens that populate the images are clearly the accoutrements of aristocracy, not peasantry. Furthermore, the heroine is clearly a young woman:

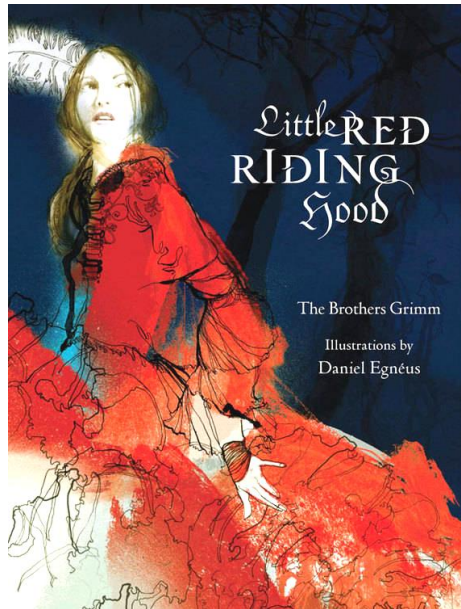


Figure 20: *Little Red Riding Hood*. Illustrated by Daniel Egnéus. 2011.

With a feather in her hair and the red cape adapted into a voluminous ruffled dress, the costumes of the 17th century French court are clearly referenced. The composition of this cover is also revealing in the way Red appears to be running away. However, I would argue that Red does not appear to be running from a predator – the way she is holding her dress and looking up and behind her is more reminiscent of the way Disney illustrates Cinderella running from the ball, as she looks back to the sound of the clock striking midnight, wondering if there is time to retrieve her lost slipper. In this way the romance of another fairy tale is merged with ‘Little Red Riding Hood’, and the final image of the book reinforces this reading as, having left the Grimms’ text behind, we see Red and her rescuer on his steed as they meet under moonlight:



Figure 21: *Little Red Riding Hood*. Illustrated by Daniel Egnéus. 2011.

So far this work has discussed Red in terms of three archetypal images: the trickster, the courtesan and the damsel in distress, and while Egnéus's work clearly aligns his heroine with the damsel, the possibility of a romantic reading in relation to other fairy tales is brought to the fore. This suggests there are other archetypes to consider, especially when the tales and their re-tellings are compared with contemporaneous cultural products, such as *fait-divers*, pre-Raphaelite art, and now the dark romance genre.

From this analysis it is clear that the character of Red has become split, so that in products aimed at adults she is often sexually aware and, 'desirous of some kind of sexual assignation with the wolf' (Zipes *Trials* 7). Before Perrault there was no red hood, and its invention undoubtedly makes us suspicious of Red's character, as does the Grimms' emphasis on the symbolic straying from the path. Both of these additions transform the questing hero into a kind of *femme fatale* figure, whose dangerous sexual knowledge can disrupt social order; whereas products made for children typically portray a little girl who needs patriarchal protection, seen in the Grimms' introduction of the rescuing huntsman. This archetypal split can be seen in both the literary tales and the illustrations discussed here. However this is not simply a dichotomous split as the archetypal structures suggest that there are multiple and conflicting ideologies at work within the tale; all the tales rely on the

projection of an innocent girl at the beginning – aligning Red as the ‘good’ heroine – who is replaced by the end of the story with the protagonist ‘guilty’ of succumbing to temptation. While the oral stories depict a triumphant heroine capable of developing an understanding of herself and the world, the literary appropriations of the tale have focused on Red’s journey from one archetype to another, from virgin to whore, with an emphasis on female sexual knowledge as a dangerous social force:

What is at risk here is so much more than innocence about to be violated or personal persecution leading to personal displacement; what is in danger is the comforting, comfortable, indeed traditional order of things which keeps a structured society from slipping into chaos or being put out of joint.

(Nicolaison 69)

While Nicolaison is referring to the Innocent Persecuted Heroine narrative here, he could just as easily be discussing ‘Little Red Riding Hood’, as behind all the tales discussed here is the threat of social disintegration, whether it is perceived to lie in religious deviance and/or human atavistic desire in ‘The Grandmother’s Tale’, in the sexual impropriety of young women in ‘Le Petit Chaperon Rouge’, or female disobedience in ‘Rotkäppchen’. The following chapters will investigate what other archetypes are used to explore this theme, questioning whether this is always the case – in her shift between and across archetypes are there other possibilities? Is Red ever a redeeming character, and can she ever truly recover her heroic status?

Chapter 2

‘Little Red Riding Hood’ and the Moral Panic of Paedophilia in David Slade’s *Hard Candy* (2005) and Paul Andrew Williams’s *London to Brighton* (2006)

As suggested in the introduction to this work ‘Little Red Riding Hood’ is one of the most adapted fairy tales of the 20th and 21st centuries, yet the use of fairy tales and folklore is often overlooked in adaptation studies; allusions and intertextual references are acknowledged, but rarely interrogated. This may simply be because they are difficult to discuss within traditional adaptation debates; there is no concern in the public or academic domain whether an adaptation of ‘Little Red Riding Hood’ remains faithful to its source, or if the ‘essence’ of the literary work is captured. Like no other genre the fairy tale ‘belongs’, not to a particular author or in any one version, but to the Western cultural collective. The cultural collective un/conscious is a concept developed by neo-Jungians that refers to a sphere of the unconscious that can be seen as a repository of cultural experience and knowledge that has the ability to become conscious. The concept recognises that the individual and collective psyche is affected by its contemporaneous social and cultural context, thus allowing for ideological factors to be considered in psychoanalytical theory and practise. This concept can be seen as one of the reasons why fairy tales occupy such a dominant position in the cultural imagination, as their diversity and proliferation promotes a continuum of adaptation which Julie Sanders associates with classical myth: ‘A culture’s mythology is its body of traditional narratives. Mythical literature depends upon, incites even, perpetual acts of reinterpretation in new contexts, a process that embodies the very idea of appropriation’ (Sanders 63). I would argue that fairy tales are just as prolific and widely known as classical myths, but there are perhaps only a handful that have survived to acquire this status, such as ‘Cinderella’, ‘Sleeping Beauty’, ‘Jack and the Beanstalk’, and ‘Little Red Riding Hood’, and these stories are regularly appropriated and adapted for a diverse range of cultural products.

As many adaptation theorists readily admit²⁴, a lot of time and effort has been spent in creating a taxonomy for the discipline, even though such work often concludes with the realisation that all classifications are fluid, and that adaptations are rarely just one kind of adaptation, but many. While this will be discussed in more detail in Chapter 5, in relation to intertextuality, here the focus will be on acknowledging and exploring the category of unconscious appropriation, which is particularly significant when discussing fairy tale adaptations: ‘Genette’s statement that literature like any other activity of the mind, is based on conventions of which, with some exceptions, it is not aware’ (Allen 97) hints at the unconscious nature of textual production, but so far this approach has not featured prominently in adaptation studies, even though it is acknowledged in folkloristics:

The language and motifs of the tales are internalised within the culture, rendering fairy tales sophisticated communications devices that influence consumer trends, lifestyle choices and gender models. One effect of fairy tales’ adoption by visual media is that their significance is underestimated; they are rendered invisible by their very ubiquity. (Bonner 2)

To demonstrate the way ‘Little Red Riding Hood’ has become a part of the un/conscious cultural collective I will examine director David Slade’s film *Hard Candy* (2005), with some reference to Paul Andrew Williams’s *London to Brighton* (2006), as unconscious appropriations and revisions of the tale. These two films are of particular relevance to a discussion of the fairy tale because of their focus on debates concerning paedophilia. In some

²⁴ Adaptation theorists such as Deborah Cartmell, Thomas Leitch, Kamilla Elliott, and Imelda Whelehan all discuss the range of taxonomies that have been developed to classify adaptation methods. For more information on this debate see Kamilla Elliott’s *Rethinking the Novel/Film Debate* (2003), Thomas Leitch’s *Adaptation and its Discontents* (2007), and Deborah Cartmell’s and Imelda Whelehan’s *Screen Adaptation: impure cinema* (2010). Elliott and Leitch both offer their own taxonomies, the latter of which will be discussed in more detail in Chapter 5.

ways the suggestion that Red is the victim of paedophilic abuse seems inevitable, as the divide between archetypal characters (as young courtesan in Perrault's tale and little girl in the Grimms' story) collapses. With the rise of moral panic regarding paedophilia in the last decade this is arguably a very contemporary reading of the tale. While some artists, writers, and directors have been sensitive to the suggestion that 'Little Red Riding Hood' can be explored in this way, such as Sarah Moon and her photography series (2002), for others, pre-2000, this has seemed irrelevant, with producers and audiences seeming oblivious to this reading. For example, this discussion raises awareness regarding the youth of Red in some productions, such as the role of Rosaleen in *The Company of Wolves*:



Figure 22: *The Company of Wolves*. Dir. Neil Jordan. 1984.

At the time of filming Micha Borgese, who is cast as the seductive wolf/huntsman, was aged forty, and next to the 14 year old Rosaleen (played by Sarah Patterson then aged 12) it seems incredible that the age-gap between the pair was not even an issue, or that this particular aspect of the tale has remained unexplored or unacknowledged until the 21st century.²⁵ This suggests that paedophilia does seem to be a part of 'Little Red Riding Hood's' trajectory whether it is intentional or not. Conscious allusions to the fairy tale can be found as in Nicole

²⁵ Michael Bright's heroine in his adaptation of the tale, *Freeway* (1996), is the victim of paedophilia in the family home, but the representation of Vanessa as a late teenager provides scope for a commentary and deconstruction of various kinds of sexual abuse, not just paedophilia.

Kassell's *The Woodsman* (2004). Here, Walter, a convicted child molester, is trying to rebuild his life after being released from prison. His profession as woodsman is an explicit reference to the character within the fairy tale (collapsing the role of the wolf and the saviour), and he befriends a little girl called Robin (a name associated, among other things, with the colour red), who is often seen wearing a red coat. While Walter battles with his sexual desire for Robin, it is made known to the audience (and Walter) that she suffers sexual abuse at home from her father. Kassell's sensitivity to the brutality of paedophilia means as an audience we are sympathetic with Robin and Walter's previous victims (who remain off-screen), but the story is presented to us from Walter's perspective, and therefore offers a very human depiction of the inner struggle that plagues this particular paedophile.

The aims of this chapter then are, firstly, to consider how two films can be seen to engage in a seemingly unconscious way with 'Little Red Riding Hood' in terms of the depiction of the heroine and the quest narrative. Secondly, I will consider how the ideological contexts of the tales have been adapted for a 21st century setting, in relation to rape and paedophilia as manifestations of the collective shadow.

Red Riding Hood as Paedophilic Victim

As a stylish, postmodern film, Slade's appropriation of the tale resists a clear genre definition. It can be seen as a detective story in the way Hayley searches Jeff's apartment for evidence of paedophilic activity, a rape-revenge movie in Hayley's role as vigilante, a psychological thriller where the tension between Hayley and her captive mounts, and as a slasher/horror in its suggested depiction of mutilation and castration. This multiplicity is not felt initially, because at the outset the audience is made to believe they are familiar with the typical horror situation being represented, where a young girl falls foul of an older man. The opening scenes focus on the first meeting between Hayley and Jeff, who have only previously had communication through internet chat-rooms. The obvious age and physical difference

immediately alerts us to the modern dangers of internet grooming. The two meet in a coffee shop before going to Jeff's home, where we discover that the unseen and murdered teenager, Donna Mauer, is Jeff's victim, and Hayley is her avenger who has in fact been 'grooming' Jeff in cyberspace. The predator and prey dynamic of Jeff and Hayley is inherent to 'Little Red Riding Hood' and the horror film, and there are many re-tellings that reverse the roles of Red and the wolf.²⁶ In this way Slade's film can be seen as an appropriation that ultimately belongs to the canon of stories that depict Red as monstrous.

As a means of highlighting the contradictory nature of how theorists (including myself) think about adaptation and appropriation, it is worth quoting Sanders, who suggests that there is a difference between approaches, where the latter is less celebratory in its connection with a source: 'In appropriations the intertextual relationships may be less explicit, more embedded, but what is often inescapable, is the fact that a political or ethical commitment shapes a writer's, director's, or performer's decision to reinterpret a source text' (Sanders 2). *Hard Candy* can be seen as an embedded appropriation in Sander's terms, as the film does not explicitly acknowledge its relationship to the folk tale, and it is 'deliberately politically charged'. However, this is not in its conscious re-shaping of 'Little Red Riding Hood'. As screenwriter Brian Nelson explains, it was, 'a piece of accidental poetry that she's in this red hood because it was part of the clothing choices that were available that day – there was no sort of Red Riding Hood imagery in our minds, and yet, at the same time that's become one of the signature pieces of the visual story.'²⁷ Reviewers were quick to articulate this visual

²⁶ There are many appropriations of the tale that contest the idea that the heroine can only be a passive victim, such as Carter's 'The Werewolf' and 'The Company of Wolves' (1979), and Michael Bright's *Freeway* (1996). However, there are also productions that depict Red literally as a wolf, such as Tanith Lee's 'Wolfland' (1983) Neil Jordan's *The Company of Wolves* (1984) and Michael Dougherty's *Trick R' Treat* (2008). The role of the She-Wolf will be discussed in the following chapter.

²⁷ The DVD release of *Hard Candy* includes special features that examines the production of the film from concept to marketing and release, under the heading, 'Creating *Hard Candy*: Making of Documentary', and includes interviews with the cast (Ellen Page, Patrick Wilson and Sandra Oh), producer David Higgins, writer Brian Nelson, and director David Slade.

comparison, but, so far, scholars (and reviewers) have neglected to look beyond the connection of the red hood to consider the thematic and narratological similarities that can be found in comparison with the folk tales.

This can also be said of Williams's film *London to Brighton*. In contrast with Slade's stylised production, Williams instead swaps the hills of L.A for the gritty realism of 12 year old runaway, Joanne, trying to survive by begging on the streets of London. Fleeing neglect and physical abuse from her father at home,²⁸ Joanne finds herself befriended by Kelly, a prostitute, and her pimp, Derek. The film opens with an hysterical Joanne hiding in a public toilet, and a battered and bruised Kelly trying to raise the train fare for Brighton by turning tricks. They are clearly running away, but from what and who is slowly revealed to the audience as their journey to Joanne's grandmother's house is interspersed with flashbacks. We learn that, for a fee, Derek has been 'asked' by the local mob leader, Duncan Allen, to find him a young girl, of around 10 or 11 years old, so that he can indulge his paedophilic fantasies. Believing if he does not take Allen's money someone else will, Derek convinces the reluctant Kelly to go out and search for someone 'suitable'.

The first time we see Joanne, like Hayley, she is wearing a red hoodie, as she hangs around subways and railings begging for food and money:

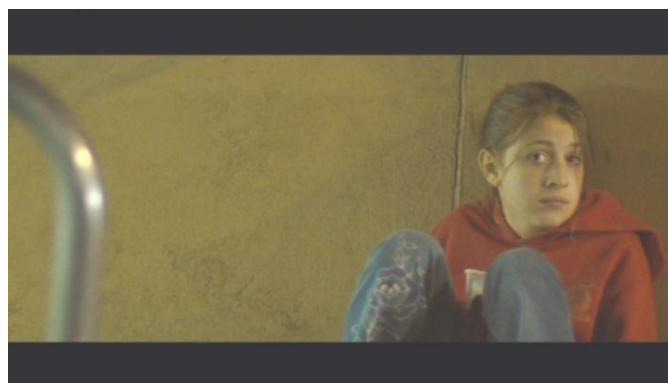


Figure 23: *London to Brighton*. Dir. Paul Andrew Williams. 2006.

²⁸ Reflecting many fairy tales heroines Joanne's mother is absent.

The red hood clearly connotes Joanne's sexual vulnerability as between them, Kelly and Derek, with the promise of cigarettes and food, coerce Joanne into doing 'a favour' for them. In contrast with *Hard Candy*, Williams's film, has, so far, only been discussed by one critic (Dargis 2008) with reference to 'Little Red Riding Hood', and in the special features on the DVD during an interview with the cast, crew and the director, no reference to the fairy tale is ever made, even when the latter is questioned on the source of inspiration for the film. The film is recognised as a piece of work that builds on the genealogy of British crime cinema, with critic Bradshaw (2006) citing links with Graham Greene's *Brighton Rock* (1938) and its adaptation released in 1947 and the film(s) *Get Carter* (1971 and 2000). In this respect, *London to Brighton* can perhaps be better understood as a modern re-telling of Charles Dickens's *Oliver Twist* (1838); as an unsuspecting innocent (Oliver/Joanne) becomes embroiled in the underbelly of London's crime scene, with Derek and his side-kick, Chum, as modern depictions of Bill Sykes and Bullseye, along with Kelly, as Nancy. This reading is visually emphasised when Derek is left injured by the roadside next to some graffiti that includes a bulldog with black markings around its eye, akin to Bill's dog:

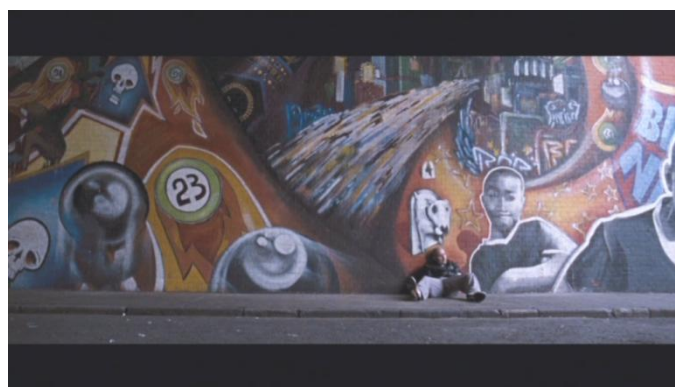


Figure 24: *London to Brighton*.

As Kelly and Joanne take a taxi to Allen's house in the suburbs, the former attempts to make Joanne appear less 'innocent' by applying eye-shadow and bright red lipstick, but with the

latter saying, ‘I’ve never worn make-up before’ her youth and inexperience is made ever more apparent to the audience, and to Kelly. As the pair gape with wonder at the pristine, creamy splendour of the house’s décor, the audience is forced to recognise the rich poor divide within the underworld of crime, and that Joanne, like the soft-furnishings of Allen’s house, is just another consumable he has bought:

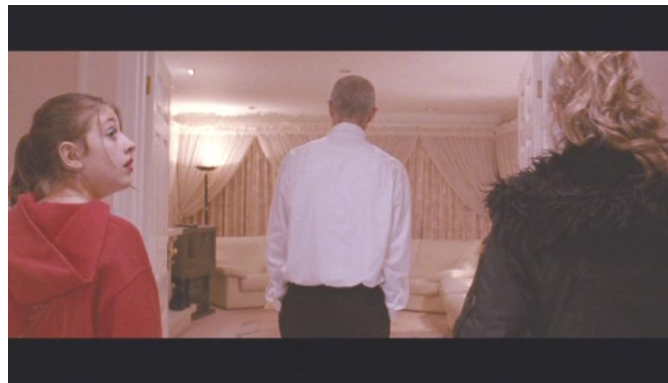


Figure 25: *London to Brighton*.

Joanne’s hoodie contrasts starkly with the whiteness of the décor, reminding us of her sexual vulnerability, while framing Allen as a Perraultian, ‘respectable’, urban wolf. Kelly’s black coat with its furry hood however, suggests that she is also playing a ‘shadowy’ wolfish part in the narrative, as despite her reluctance and reservations, she has delivered the prey to the predator. While one might assume that Joanne’s journey through London’s crime scene to the safety of grandmother’s is the focus of the story, it is Kelly’s character development that can perhaps be viewed as the quest narrative. As we saw in ‘The Grandmother’s Tale’, the moment of temptation from the psychic shadow is represented by the cannibalistic offerings of Red’s grandmother’s flesh and blood, but here, for Kelly, her inner struggle is whether to follow the orders of her ruthless pimp and take her monetary cut, or disobey Derek and save Joanne from rape, possibly murder, and suffer the consequences of gangland retribution.

In this respect Kelly occupies multiple positions as one of Joanne's 'wolves', as a Red Riding Hood victim figure herself, and later, as Joanne's saviour and protector.

This multiplicity, which Zipes describes in terms of 'Red and the wolf [as] one' (*Trials* 1993), is central to understanding 'Little Red Riding Hood', but also to recognising *Hard Candy* and *London to Brighton* as unconscious appropriations. Carol J. Clover also uses the fairy tale to illustrate her theory on gender in the horror film when discussing audience identification and acknowledgement of the Other: 'The Other is also another part of ourselves, the projection of our repressed infantile rage and desire ... that we have had in the name of civilisation to repudiate. We are both Red Riding Hood *and* the wolf; the force of the experience, the horror, comes from "knowing" both sides of the story' (Clover 131). In Williams's film the 'horror' of this knowledge is written all over Kelly's face as Allen offers Kelly a drink and then takes Joanne upstairs. Ultimately, Kelly cannot bear to abandon Joanne to a fate like her own, and successfully combats her shadow when she answers the latter's whimpers and screams by going upstairs to investigate. As she discovers Allen with a knife in his hand and Joanne tied to the bed, a fight soon erupts, and once freed, Joanne stabs Allen in the groin in self-defence. This action results in Kelly assisting Joanne to escape to her grandmother's, while Allen's son, Stuart, on discovering his father's dead body, enlists Derek and Chum to track them down.

Conversely, in *Hard Candy*, although Hayley appears to be in danger of being sexually and mortally consumed by Jeff, the character dynamic repeatedly challenges this assumption. As Hayley openly assumes the role of predator, sedating Jeff and tying him to a chair, she taunts him by dressing up in his 'wolf's' clothing and confronts him directly: 'What the fuck are you doing? ... You're the grown-up. If a kid's experimenting and says something flirty, you ignore it, you don't encourage it. If a kid says let's make screwdrivers you take the alcohol away, you don't race them to the next drink' (*Hard Candy*).



Figure 26: *Hard Candy*. Dir. David Slade. 2005.

Figure 26 reminds us of the disguises adopted by the wolf in the tales as seducer and grandmother, but Hayley's dressing-up game also pokes fun at the masculinisation of the heroine tradition, discussed by Jacinda Read, in relation to the rape-revenge film and the blurring boundaries of gender identity:

the rape-revenge film ... dramatizes and articulates some of the gaps and contradictions ... between the feminine (victim) and the feminist (avenger)...the binary logic written into the very term 'rape-revenge' is itself suggestive of such contradictions and oppositions, the hyphen between the two words directs us towards the way in which these films can be read as an attempt to bridge ... that gap. (Read 4)

Although *Hard Candy* is not strictly a rape-revenge film in the traditional sense, where the victim becomes the avenger, the fluidity of archetypal construction offers a more complex idea of the tensions between innocence and culpability, as the typical assumptions that men are experienced or corrupt and women are naïve and innocent is breached. The audience's limited knowledge and uncertainty regarding Jeff and Hayley, as protagonist and antagonist,

is intensified as their relationship shifts and flip-flops, so that the multiplicity of the genre framework reflects the characters' blurring identities. While reinforcing that Red and the wolf are one, Figure 26 simultaneously alerts us to the elusive nature of Hayley's character, and compels the audience to perceive her differently: is Hayley, like Jeff, also a wolf in disguise? Hayley's duality as potential-victim-turned-perpetrator is also reinforced visually in relation to the 'final girl' of horror, where Clover articulates the changing depiction of the heroine for male spectatorship; that she is primarily eroticised as a pleasure object, and then in turn masculinised to provide a point of identification. There is no question that Hayley also undergoes this process, as at the beginning of the film her short skirt and the close-ups on her delicate facial features draws attention to her 'vulnerable femininity', while later, after she has Jeff under restraint, she appears more androgynous, with an emphasis on her muscle definition, as the following stills illustrate:

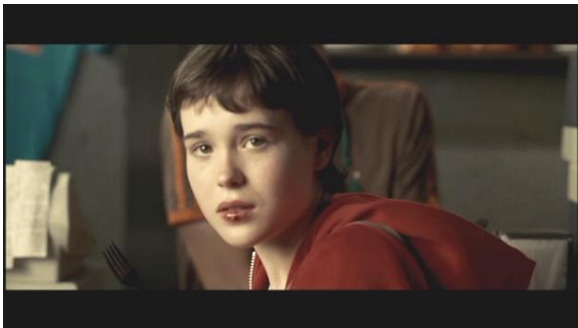


Figure 27: *Hard Candy*.

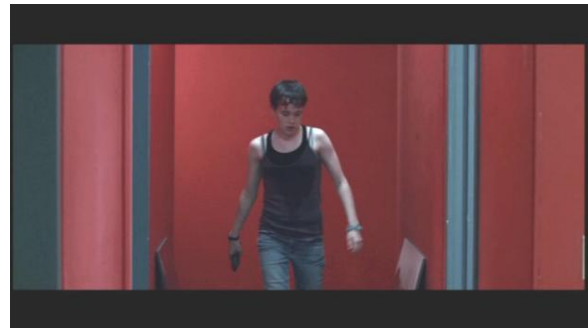


Figure 28: *Hard Candy*.

Hayley's acquisition of Jeff's gun (the phallus) also aligns her as the *femme castratrice*, an archetype discussed by Barbara Creed (1994) in relation to the monstrous feminine within the rape-revenge cycle of films, where she also examines the psychic dangers involved in vigilantism. The fake castration scene in *Hard Candy* is the high tension point of the film, akin to the devouring of Red Riding Hood. This reading is emphasised in Figure 29 which

occurs during the castration scene when Hayley tells Jeff she is going to investigate a noise outside:



Figure 29: *Hard Candy*.

Here, Jeff's neighbour is seen deflowering a rose bush while Hayley is only just discernible in the background, on the roof, which, unknown to the audience at this point, will be Jeff's place of execution. This scene reiterates the control Hayley has on the situation she has contrived; she already knows how this story will end. As discussed in Chapter 1 (76) the rose is traditionally understood as a symbol of femininity and youth, is often used as a metaphor for female genitalia, and appears in many 'Little Red Riding Hood' adaptations and rape narratives.²⁹ Here, Slade effectively appropriates the symbolism and subverts it by conceptually replacing the forced defloration of Red Riding Hood with the castration of the wolf. The gender fluidity and the fact that Hayley's sexual knowledge is positioned outside the realms of individuation and maturation so that she can take on the role of avenger disrupts the tale's traditional dynamics, eradicating the possibility of a conventional romantic/sexual development that rejects literary androcentrism and reclaims the shadow quest of the oral

²⁹ Images of the rose in other 'Little Red Riding Hood' adaptations and rape narratives include Neil Jordan's *The Company of Wolves* (1984), David Peace's *Red Riding* Quartet (1992-2002), Peter Jackson's *Lovely Bones* (2010), Goldfrapp's music video for 'Strict Machine' (2003), and a fashion shoot for *Vogue*, 'Into the Woods' (September, 2009).

tales. Her knowledge of sexual violence - and specifically paedophilia - makes explicit that she is also fully aware of her own sexual agency, using it to trap Jeff in typical *femme fatale* style. Her alignment as this archetype also has a double meaning: on the one hand it suggests that maybe she is not the 14 year old she claims to be, while on the other, it compels the audience to grimly ponder how a teenage girl would know how to manipulate adult sexuality.

As it becomes clear that Hayley can be seen in monstrous terms, as the wolf, our sympathies are reversed as Jeff pleads to be released. He ironically points out to Hayley the psychic dangers for the individual in releasing the shadow, of acting out, dark desires:

Jeff: You're getting yourself in terrible trouble.

Hayley: Oh, how's that?

Jeff: If you cut me in any way you won't forget it. It changes you when you hurt somebody... the things you do wrong, they haunt you. You wanna remember this day with a guy on a date, on your wedding night? (*Hard Candy*)

But Hayley simply sees this as another of Jeff's desperate attempts to convince her to let him go, and she effectively turns his own argument against him by asking if he would have heeded such advice before abusing one of his victims, saying: 'Stop. Don't do that to yourself. Stop. Don't do that to yourself. Stop. Don't do that to yourself. Stop. Stop' (*Hard Candy*). As an audience we cannot help but agree with Hayley; Jeff does not deserve our sympathy, but the audience is also compelled to consider if he deserves her perverted sense of vigilante justice. The relationship between predator and prey, perpetrator and victim, right from wrong, and the blurring of such boundaries is at the heart of *Hard Candy*, and requires an audience's active participation to understand this liminal dilemma. Although the portrayal

of Hayley is empowering because she, ‘is not objectified but has free will throughout, lives in the moment and improvises’ (Ebert 1), the final image of Hayley (Figure 30) recalls Jeff’s warning:



Figure 30: *Hard Candy*.

With her hood up, eyes down, looking pensive, and sitting in the liminal space of the woods, Hayley’s and Jeff’s blurring identity seems even more apparent as, ‘her metaphoric journey appears to have turned her not into a woman but into a wolf ... so much so that their [Hayley’s and Jeff’s] characters and morality become nearly indistinguishable’ (Greenhill and Kohm 58). The experience has forever changed her, as Jeff predicted. The revelation at the end of the film that Hayley knew Jeff was guilty all along, and that she has already ‘executed’ his accomplice, provides the final twist. Her deliberate and complicit involvement in entrapment and execution suggests that although not consumed by the wolf, she has been consumed by her psyche’s shadow. As Greenhill and Kohm assert, this aligns her character with the fate of Perrault’s heroine, and perhaps unconsciously or unintentionally ensures the production becomes a part of the tradition of ‘Little Red Riding Hood’ stories that act as cautionary tales, but for the wolf as well as Red.

Williams’s film, on the other hand, offers a more traditional heroine in terms of Joanne as a Red Riding Hood archetype whose ‘innocence’ requires protection from the adult world

of crime and sexual exploitation. In this respect *London to Brighton* can be seen to have appropriated the Grimms' tale, especially in its narrative resolution. As Stuart and Derek eventually capture Kelly and Joanne they are thrown into the boot of Derek's car. The audience's view of the pair huddled up in the boot and bathed in a soft red light recalls the swallowing of Red and grandmother in the Grimms' tale.



Figure 31: *London to Brighton*.

In the belly of the wolf with her only saviour, Kelly, Red's potential rebirth appears unlikely, as Stuart insists they drive to a deserted field in the countryside, and Derek and Chum are forced to dig a hole that can only serve as an unmarked grave. But, as Stuart discovers the truth behind his father's involvement with Joanne, we are made privy to their difficult father son relationship, and his repulsion for his father's paedophilia is made apparent. In a half-expected twist, Stuart forces Joanne to pull the trigger on Derek and Chum, making her an accessory to murder, at least, before he lets both Kelly and Joanne leave the scene physically unharmed. The closing images of the film show Joanne safely delivered to her grandmother's, while Kelly returns to London. In some ways this can be seen as an optimistic resolution for Kelly as well; unlike Nancy, she has survived the 'betrayal of her own kind', and is free from the dominating presence of Derek. While both have had to rely on a male saviour, Stuart's compassion for the pair's suffering should not be underestimated. In contrast

to the Grimms' story, this resolution is more about liberation than it is about acculturation, as well as highlighting the vulnerability of women working in the sex industry.

Paedophilia and the Collective Shadow

While Hayley's experience, unlike Joanne's and Kelly's, cannot join the collection of 'Little Red Riding Hood' appropriations that seek to restore the positivity of female relationships and development, the quest narrative can still be recognised, especially in terms of the individual shadow, and offers a wealth of comparisons with the construction of Red as a *femme fatale* archetype. However, the tales' and the films' contexts of rape and paedophilia means the texts are also engaging with contemporary complex societal issues, where legal distinctions are often just as blurred and contradictory as cultural perceptions.³⁰ In this way the texts can be seen to engage with the Jungian concept of the collective shadow, which:

refers to a huge multidimensional, often horrifying, yet elusive aspect of human life. Difficult to grasp, contain, and evoke in language, the collective shadow refers to an immensity of harm inflicted by human beings upon each other and to the vast aftereffects of such harm in subsequent generations and the entire social body. (Kremer and Rothberg 3)

Jurgen Kremer and Donald Rothberg cite genocide, war, slavery, racism and rape, among others, as manifestations of the collective shadow, and perhaps paedophilia can also be added to this list. In the same way that the individual is in a constant battle to understand her/his own potential for destruction, so is civilisation constantly struggling to reconcile suffering

³⁰ For more information on the cultural perception, as well as the legal distinctions on paedophilic crimes, see, Donald West's article 'Paedophilia: Plague or Panic' (2000), and Ben Spiecker's and Jan Steutel's article 'Paedophilia, Sexual Desire and Perversity' (2007).

caused by human atrocity. In this way, cultural productions often reflect our fears and anxieties regarding social issues, and appeal to audiences because of their engagement with the collective shadow which allows for the expression of such fears, releasing them from taboo and repression: ‘Bound up with disapprobation and distaste for crime is an intense interest in its forms, its motivations and impacts. This doubled relation, oscillating between censure and desire, can be called *fascination*’ (Young 3). The expression of the collective shadow can be directly related to the context from which the oral story developed in terms of the Inquisition and fears of religious deviance which resulted in witch and werewolf trials during the 16th and 17th centuries. In the construction of a cautionary tale, the imperative is to promote social conformity and control, whether that is in relation to medieval Christianity, or female sexual behaviour, through fear. Unlike *London to Brighton* (which offers quite a conventional view of the paedophile), *Hard Candy* specifically combines audience fear and ‘fascination’ with the cautionary tale to explore the concept of the collective shadow by challenging our expectations of the story in its depiction of sex, violence, and paedophilia, but specifically, in our inability to distinguish clearly between them.

Greenhill and Kohm discuss the progression of the paedophile in film and note that, up until the late 1980s, productions typically focused on searching for psychological answers as a means of understanding the cause and nature of paedophilia. But, since then, they suggest, the paedophile is typically depicted as a manifestation of evil that the judicial system struggles to control: ‘Vigilante-themed crime films lost all interest in the psychological roots of sexual deviation and suggested, collectively, that the state was in no position to protect the public from the sexual menace posed by pimps, paedophiles, and child pornographers’ (Greenhill and Kohm 44). The shadow is equated with evil forces that seek to destroy human development. So, by suggesting that paedophilic crimes are situated outside of the realms of legal justice, the paedophile becomes a part of that force, a de-humanised object (like the

werewolf), onto which society can project and exorcise collective anxiety, often by reacting in a violent way. For the most part, this response is supported by *London to Brighton's* depiction of the paedophile; with its ragtag collection of criminals and villains, out of them all, it is Allen who is perceived as beyond redemption, and is ultimately rejected by his own son.

Jon Silverman and David Wilson (2002) discuss the moral panic incited by media coverage of extreme cases of paedophilic homicide at the turn of the 21st century, and the way the media exploits the human fascination with its shadow side that indirectly encourages a vigilante action, 'which propels some people to take to the streets to harass suspected paedophiles, and to daub slogans on walls and doors threatening to castrate and kill' (Silverman and Wilson 4). *Hard Candy* exhibits this situation in its depiction of Jeff as a paedophile with Hayley as the vigilante who infiltrates chat-rooms – a technique used by both the police and paedophiles – to ensnare her quarry, uses drugs to sedate her victim (a reference to Rohypnol, perhaps), and the threat of castration. While the horror of such crimes is not being relegated here, media coverage of these events, as well as rape cases, can be seen to exaggerate the threat of 'stranger danger'. Most victims of rape and/or paedophilia know their attackers and suffer abuse in their own homes in a way that is rarely reported on to incite social responsibility.³¹ This makes paedophilia appear as a shadow loitering on the edge of civilisation, when in reality it is typically close at hand, terrifyingly recalling the discussion of Perrault's moral and the depiction of the wolf as a 'friend' in Chapter 1 (61). This approach is adopted by Slade at the beginning of the film, as apart from Jeff's suspicious interest in a 14 year old girl, he appears to be the apotheosis of modern Western 'decency': an attractive, successful freelance photographer with his own home, car, and good neighbours. Slade attempts to challenge the cultural perceptions regarding paedophilia and paedophiles by

³¹ For further reading on child abuse in the family home, see the articles referenced in the previous footnote and Jon Silverman's and David Wilson's *Innocence Betrayed: Paedophilia, the Media and Society* (2002).

allowing us to sympathise with Jeff, effectively exposing vigilantism as another manifestation of the collective shadow.

Culturally entwined with the notion of the paedophile, and especially the hebephile, is the moral panic regarding the sexualisation of young girls in the media. Nelson explains *Hard Candy*'s engagement with this issue: 'We do have this culture that likes to sexualise teenage girls and even younger girls and then somehow makes it the fault of those girls rather than the fault of the people who are manufacturing these clothes.'³² Since Perrault cloaked his heroine in red, Red Riding Hood has always been accused of displaying her sexuality, but the objectifying effect of sexualising young girls has wider implications for how we perceive female sexuality, when the distinction between girl and woman becomes blurred, as discussed in the Introduction (24). One of the effects of eradicating the notion of a developmental process means we can no longer collectively determine what levels of sexual knowledge and behaviour is acceptable for certain age groups. More importantly however, is the implication in *London to Brighton* that the degree of 'innocence' or 'knowledge' one exhibits about the world defines how one should be treated, regardless of age, as evidenced in Kelly and Derek's discussion of a 'suitable' girl for Allen:

³² See footnote 26.

Kelly: I dunno. Where would I find someone. I can't go and fucking kidnap some kid can I.

Derek: You don't have to do ya. You gonna give her some money. Go down Waterloo, the Embankment, find a runaway – they'll need the money ... Look, find someone who's been doin it a while. Right. If she's out on the streets she's bound to know a bit in't she ...

Kelly: I'll have a look. I ain't picking some fucking innocent
(*London to Brighton*)

While it is clear that Kelly and Derek are repulsed by Allen's request, and both agree that a 10 or 11 year old is a 'little girl' and therefore should not be treated as an adult, somehow the crime is made the less if the girl already has some sexual knowledge – the question of how she may have acquired such knowledge is not even considered.

The ambiguous moral position surrounding early teenage sexuality is also represented in the tagline for *Hard Candy*: 'Strangers shouldn't talk to little girls', and the film's promotional poster, which shows Hayley standing on the release pin of an animal trap: but is Hayley caught in mantrap or is she the bait?³³ The double meaning of the poster adds to the confusion that Jeff tries to argue has led him to a liaison with an adolescent. The dialogue frequently recalls rape myths discussed by Susan Brownmiller in the 1970s, such as, 'all women want to be raped, she was asking for it [and] if you're going to be raped you might as well relax and enjoy it' (Brownmiller 311), as well as the assertion that Red encourages a sexual assignation. Jeff tries to deflect the blame from himself and project it onto Hayley:

³³ Promotional poster and tagline can be viewed online; *Internet Movie Database*.

Jeff: You were coming on to me.

Hayley: Oh come on – that’s what they all say Jeff.

Jeff: Who?

Hayley: Who? The paedophiles! She was so sexy; she was asking for it;

she was only ‘technically’ a girl she acted like a woman. It’s just so easy to blame a kid, isn’t it? Just because a girl knows how to imitate a woman does not mean she’s ready to do the things a woman does. (*Hard Candy*).

The dialogue here also draws attention to debates surrounding the media and consumer market which can be seen to sexualise young girls by encouraging them to imitate women:

‘In order to market the accoutrements of adult sexuality (that is, bras, g-strings and make-up), girls’ bodies are being repackaged as sexually available and photographed in the same way as adult models’ (Rush and La Nauze 7).³⁴ As a professional photographer Jeff decorates his apartment with his own work featuring adolescent girls, a fact that Hayley is quick to point out, alerting us to the difficulty in determining a boundary between adolescent and adult sexuality, as well as paedophilic pornography and art.

While it is obvious that, as a society, we wish to protect children from exploitation and abuse, criticism of Rush and La Nauze’s work by Abigail Bray, Danielle Egan and Gail Hawkes,³⁵ has rightly focused on their failure to make distinctions between developmental child sexuality and adult sexuality, as well as only considering girls as ‘victims’ of sexual

³⁴ Rush and La Nauze’s paper is an assessment of the sexualisation of children in the media in Australia, but concerns have also been raised in the UK, with reference to pole-dancing kits merchandised in Tesco’s toy department, and Primark’s line of padded bikini bras for pre-pubescent girls. Newspaper articles relating to these incidents can be found online at: *The Daily Mail*, *The Guardian*, and *The Telegraph*.

³⁵ Counter arguments to Rush and La Nauze’s paper can be found in several articles including, Abigail Bray’s ‘The Question of Intolerance: ‘Corporate Paedophilia and Child Sexual Abuse Moral Panics’ (2008), and Danielle Egan’s and Gail Hawkes’s ‘Girls, Sexuality and the Strange Carnalities of Advertisements: Deconstructing the Discourse of Corporate Paedophilia’ (2008).

corruption, not boys. The focus on girls as the subjects being corrupted perpetuates the gendered binary of sexual innocence and knowledge, as well as negating the importance of any sense of sexual agency developing girls may feel, while supporting the moral panic surrounding paedophilia. This suggests, that, while on the surface it may seem that the consumer industry and paedophiles are collective shadows, another - and just as real - threat comes from the insistence that as a society we still uphold the patriarchal messages behind the literary appropriation of 'Little Red Riding Hood'; that, 'sexuality can only ever be imposed upon girl children' (Laurie 1) and women, thus denying and denigrating the development of female sexual agency.

Slade draws on the notion of the sexually provocative teenager in the early scenes between Hayley and Jeff, as she flashes Jeff with her top off, and dances in a sexually suggestive way. These images are deliberately confusing and disturbing because they encourage us to forget that Hayley is a minor in an adult, and potentially abusive, situation. The inclusion of female sexual display/expression recalls Perrault's tale and the horror genre, and therefore encourages the audience to expect the sexual awakening and/or rape of Hayley as part of the narrative. Hutcheon discusses narrative expectation in terms of the need for re-telling:

Like ritual, this kind of repetition brings comfort, a fuller understanding, and the confidence that comes with the sense of knowing what is about to happen next ... the real comfort lies in the simple act of almost but not quite repeating, in the revisiting of a theme with variations. (Hutcheon 115)

In *Hard Candy*, however, this comfort is replaced with audience unease, as Slade's inversion challenges the perception of heterosexual relationships and romance, especially in terms of

sexual expression, as the reversal of the traditional dynamic sees Jeff placed in a passive sexual position. Slade's technique further recalls Clover's work, where, in relation to the horror film, she considers the implications of the lingering gaze of the camera on the tortured and eroticised female body, compared with the swift dispatching of male characters, saying, 'that violence and sex are not concomitants but alternatives, the one as much a substitute and prelude to the other' (Clover 136). Figures 32 and 33 are examples of this reversal, and emphasise how the confusion between sex and violence is intrinsic to 'Little Red Riding Hood' narratives:

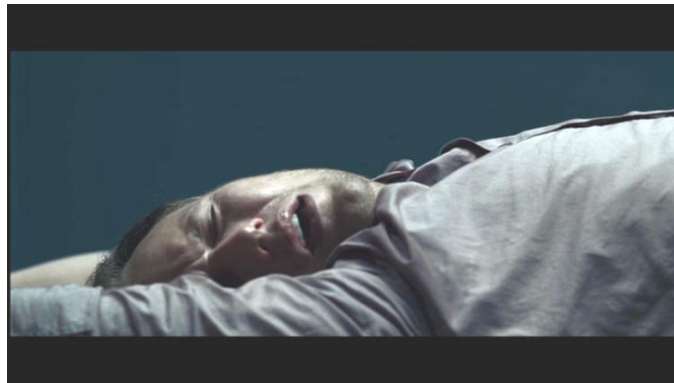


Figure 32: *Hard Candy*.

As Jeff is prepared for castration he becomes the focus of the lingering gaze, and we see several close-ups and this mid-shot of him with his arms appearing flung back (although actually tied) making him exposed and vulnerable; with parted lips and closed eyes he could easily be in the throes of ecstasy and not terror. Viewed as an image out of context it is difficult to determine, and throughout there are also images where Hayley's intimidating interrogation tactics looks more like the moment before a screen kiss:



Figure 33: *Hard Candy*.

These sexually provocative images are made more sensuous and visceral by a continued display of sweat, tears and saliva: bodily fluids associated with fear and/or sexual arousal. The ambivalent response is perfectly understandable as we are torn between knowledge of eroticism, paedophilia, and vigilantism in a way that reflects the various incarnations of ‘Little Red Riding Hood’ as erotic tale, parable of rape, or rape-revenge story. Male viewers at the premier in Cannes were so offended and distressed by Slade’s reversal that many walked out or began chanting, ‘Kill the bitch’³⁶ during the build-up to the castration scene. Slade attempts to make sense of this response with, ‘The film seems to have that reaction on [sic] young men. It’s as if it’s OK for them to watch slasher films in which women get abused, but not men. The testosterone just kicks in’ (Kermode 1). It appears that the issue of male torture has also affected reviewers.³⁷ Mick LaSalle suggests that the film ‘missed an opportunity’, and could have been more ‘interesting’ if Slade had chosen to explore Hayley’s sexual awakening in a dangerous context. Although this is our expectation of the film from the beginning, I would argue that it is more ‘interesting’ because Slade chooses to subvert

³⁶ ‘Kill the Bitch’ was also heard throughout auditoriums in relation to another ‘monstrous heroine’; that of Alex, played by Glenn Close in *Fatal Attraction* (1987). Hayley and Alex can be linked by their gender coding, as being more ‘masculine’ than ‘feminine’, and the fact that they use their agency to inflict violence upon men further threatens behaviour expectation. For further analysis on the audience response to *Fatal Attraction* see Chris Holmund’s article ‘Reading Character with a Vengeance: The *Fatal Attraction* Phenomenon’ (1991).

³⁷ Reviewers Jonathan Rosenbaum for *Chicago Reader* (2005) and Desson Thompson for *The Washington Post* (2005) were also disappointed with Slade’s plot development.

and challenge that expectation. LaSalle also expresses his disappointment in terms of a traditional resolution: 'If Jeff is a monster, we neither see it nor know it and therefore can't enjoy his distress. Indeed, in the normal terms of a thriller, Hayley is the monster, and yet we must watch her with no hope or expectation of her destruction' (LaSalle 1). However, LaSalle seems to have overlooked the fact that Hayley finds Jeff's stash of child pornography, and that he confesses to his complicity in the murder of Donna at the end of the film. He grimly thanks Hayley for releasing the demons within, and as he chases her down he says, 'Which do you wanna fuck first – me or the knife?' (*Hard Candy*). This one line allows us to see fully into Jeff's shadow; wielding the knife he used to attack the groin area of the girl in his art work, he threatens Hayley's life while aligning the knife and his penis as weapons to be used against her. It is more accurate to say that while Jeff is a 'bona fide' monster, the real difficulty lies in our identification with Hayley: by justifying her vigilante actions we are saying that one form of monstrosity is more acceptable than another. In this context, it is also telling that critics have not considered the culpability of Jeff in his own destruction – why he chooses death over exposure – but are very swift in pointing out Hayley's dangerous sexual knowledge and the injustice of her escape.

The appropriation of 'Little Red Riding Hood' for a paedophilic context enables a further discussion of the themes that have been associated with the tale for at least four hundred years, such as the cultural perception of rape and the gendered construction of innocence. Just as importantly however, it illustrates how the tales are continually adapted to provide a deconstruction, or at least a representation of, society's driving forces, such as the definition of justice, the expression of female sexuality, heterosexual relationships, and why many of us are still willing, as an audience, to accept unquestioningly the blurring of romance and violence when the suffering victim is female, but not when they are male.

London to Brighton and *Hard Candy* are both examples of narratives that can be perfectly understood, and have political resonance, without any explicit reference to a possible source text, such as *Oliver Twist* or 'Little Red Riding Hood'. However, from this analysis it is clear that both sustain parallels with the fairy tale throughout. While *London to Brighton* can be seen to have more resonance with the Grimms' story in its straight-forward depiction of an innocent in need of protection and the condemnation of its paedophilic wolf, *Hard Candy*'s relationship to the tale is better understood through a comparison with Perrault's version and the 'The Grandmother's Tale'. Both can also be perceived as a complex amalgamation of many genres and intertexts, but as this analysis has shown, their unconscious engagement with 'Little Red Riding Hood' is indisputable, and goes beyond the trope of the red hood, especially in their exploration of the predator and prey dynamic, and the socio-political context that articulates the similarities between the tales in the way they reflect cultural perceptions of female sexuality and rape. A feminist-Jungian analysis has been useful in exposing the quest narrative inherent to the tales, and Slade's and Williams's films, as well as exposing how individual dilemmas and situations are related to the wider social body. As unconscious appropriations, the films' relationship with the subtleties of the original tales, and the trajectory of other adaptations – especially in relation to the symbolic use of the rose and the foregrounding of paedophilia – suggests that there is a complex resonance at work in the appropriation and adaptation of fairy tales; that they are involved in a folkloric continuum of development and exchange that allows for contemporaneous issues to be explored within familiar narrative frames and tropes. The re-contextualising of similar themes recalls Bacchilega's explanation of the desire to re-tell, that suggests we instinctively return to stories when we know there is more to be understood (12). Bacchilega's discussion of the continued re-telling of fairy tales is remarkably similar to Hutcheon's (115) approach to adaptations, and the vast array of appropriation techniques that allows for different aspects

of a source to be diminished and/or embellished. *London to Brighton* and *Hard Candy* can be seen as examples of how fairy tales are unconsciously, but specifically, utilised to express contemporaneous issues. This chapter has articulated the similarities between the contemporary depiction of the paedophile and the themes of 'Little Red Riding Hood' as a means of exposing how much more research is required for understanding the pervasiveness of unconscious adaptation, but also to promote the consideration of fairy tales as the ultimate intertexts, informing many cultural productions unwittingly.

Chapter 3

‘If there’s a beast in men, it meets its match in women too’: She-Wolves and the Monstrous Feminine from Angela Carter’s Werewolf Trilogy (1979) to Michael Dougherty’s *Trick ‘R Treat* (2008)

One of the most popular narrative twists applied to ‘Little Red Riding Hood’ can be seen as a logical progression of the heroine’s descent from innocent to *femme-fatale* to fallen woman – where the prey becomes the predator – where Red literally becomes the werewolf, the animal Other, and the wolf her victim. Inherent to this reversal is the idea that Red becomes an empowered heroine who can fight back, but, as a tale of menstruation, female rites of passage, and female sexual curiosity, ‘Little Red Riding Hood’ seems to encapsulate all that is deemed abject about women in patriarchal cultures, according to Julia Kristeva (1982) and Barbara Creed (1994), suggesting that this theory is, at the very least, problematic.

The werewolf has a long and complex history within Western culture that begins with Classical and Pagan ritual where the ‘spirit’ of the wolf (and many other animals) is often invoked and seen in positive terms; ceremonial animal worship believed to connect civilised man with nature (Estés 2008). The demonisation of such practices by the Christian church, during the 16th and 17th centuries, led to the perception of the werewolf as a deviant Other that could threaten the survival of the Christian community by transforming all its members into servants of the Devil. This led to the creation and appropriation of folk stories like ‘The Grandmother’s Tale’, ensuring the promotion of Christian doctrine and religious conformity. Since then, the werewolf has come to represent a more general struggle of man’s relationship with his primal nature. I use the word ‘man’ rather than human here as the most successful productions featuring werewolves typically represent the male struggle, from George Waggner’s 1941 film *The Wolf Man*, and Joe Jonston’s 2010 remake, to John Landis’s *An American Werewolf in London*, released in 1981. Male werewolfism is seen as a burden, a

‘curse’ brought on by the full moon, whereas productions featuring female werewolves rarely depict the same kind of struggle, as women – after getting over the initial shock of being bitten by a werewolf – tend to enjoy and even embrace an empowerment they did not feel before. This typically includes new-found physical strength and an enhanced sexual allure. Furthermore, as the title of this chapter indicates, a line spoken by Red Riding Hood’s mother in the cinematic *The Company of Wolves* (1984), the fact that women can be beastly too is something that the film’s screenwriters Neil Jordan and Angela Carter want to acknowledge, perhaps even celebrate. Clearly gender determines what kind of experience one might have as a werewolf, but what is explicit within this distinction is a reversal of prescribed masculine and feminine behaviour; the male becomes subject to a monthly cycle beyond his control that affects his moods, and the female becomes a sexual aggressor. This understanding of the gender issues inherent to the representation of werewolves has been discussed by many critics such as Chantal De Coudray (2006), Jazmine Cininas (2010), and Peter Hutchings (unpublished as of Dec 2012), and while much time has been spent interrogating the depiction of male and female werewolves as ‘menstrual monsters’, the way ‘Little Red Riding Hood’ is appropriated to inform these productions has been overlooked.

There are many female werewolf films that draw on ‘Little Red Riding Hood’ in an intertextual way, such as Wes Craven’s *Cursed* (2005), where a cuckoo clock shows the wolf popping out to attack Red every hour, and in Joe Dante’s *The Howling* (1981), Terry finds a book containing Gustav Doré’s illustrations of the story.³⁸ While there are countless references like this throughout werewolf productions, this chapter will focus on female werewolf depictions that explicitly draw on the folk tale and/or contain the questing heroine as a werewolf.

³⁸ See Figures 12, 13 and 14 in Chapter 1 pages 84-85.

Although Red is often perceived as a ‘willing victim’ in the Fairy Tale canon, it is generally accepted that she has been seduced by the wolf, upholding the belief that female sexuality is passive. Many feminist authors from the 1970s onwards focus on transforming the story into one of positive female sexual expression, where the heroine is often equal to the wolf in terms of desire. In liberating the heroine from her construction as passive victim, many retellings have chosen to portray Red as the predator, as the werewolf. Michael Dougherty’s *Trick R’ Treat*, released in 2008, is the most recent werewolf film that explicitly adopts this narrative twist. While this film will provide the focus of the discussion, I will also use it as a lens through which to consider the trajectory of re-tellings of ‘Little Red Riding Hood’ that portray Red as the werewolf. These will include Angela Carter’s short stories (1979)³⁹, Tanith Lee’s ‘Wolfland’ (1983), and the films *The Company of Wolves* (1985), *Ginger Snaps* (2000), and *Wild Country* (2005).

Scholarly research by Jack Zipes (1993) and Catherine Orenstein (2002) has included discussion on the trend to portray Red as a *femme-fatale* archetype, but her depiction as animal Other has been neglected. While the archetypal concept of the monstrous feminine is mostly discussed in Freudian terms by theorists (Creed 1994), this chapter will use the feminist-Jungian analytical model to discuss the transformation of Red into a werewolf in terms of personality integration, where the shadow is embraced rather than resisted, considering whether monstrosity garners empowerment or further abjection for women in a patriarchal society. As a way of exploring this debate a survey of how the female rites of passage and menstruation are portrayed in relation to werewolfism will follow, as well as considering whether the aesthetics and sexualisation of the female monster means they are

³⁹ Angela Carter’s werewolf trilogy includes ‘The Werewolf’, ‘The Company of Wolves’ and ‘Wolf-Alice’ and all were first published in *The Bloody Chamber*, 1979. This chapter will briefly consider the first two stories in the trilogy, but it will not include a discussion of ‘Wolf-Alice’. I have chosen to exclude this story because, although it does consider the human as animal Other, it approaches the subject from a perspective contrary to this discussion. All the heroine’s discussed here all become werewolves, whereas Wolf-Alice is reared by wolves, and the story is about her socialisation and the civilising process, and has no explicit connection with ‘Little Red Riding Hood’.

reduced to fetish objects of the cinematic gaze, and so creating a classical Jungian anima figure, embodying desire and fear about women and their biology. This will be followed by an analysis of the perception of female violence and how Dougherty engages with a very specific cultural moment in his representation of Red as a werewolf hoodie who is the member of a 'girl gang'.

The Reproductive Body and Rites of Passage

As we have seen in the first chapter, 'Little Red Riding Hood' is a cautionary tale comprised of hegemonic dualities (53), where human civilisation is under threat by the destructive chaos of beastly 'nature'. In the oral versions Red explores, but ultimately resists, the 'call of the wild' making her a triumphant heroine who successfully navigates the pitfalls of psychic integration to reach maturity. The psychic journey has since been replaced with a morality lesson in female sexuality where succumbing to, or resisting, 'natural urges', means death or survival for the heroine. This explicitly aligns female sexual development and desire with 'nature', rendering it dangerous and monstrous, and implying it has the power to destabilise civilisation. In female monster films the moment or process of transformation is, more often than not, linked with the onset or the cycle of menstruation. This acts as a biological rites of passage that mirrors Red Riding Hood's trajectory, and interpretations of the story that focus on menarche. Because female reproductive biology is so central to the modern⁴⁰ understanding of 'Little Red Riding Hood' and the female werewolf film, I will first discuss how these two themes have been brought together in a variety of productions pre-2000, before examining how Dougherty adapts the rites of passage for Red in his film.

⁴⁰ I use the word modern here to refer to the literary appropriations as well as 20th century interpretations of the tale by theorists such as Bruno Bettelheim (1976) who associate the red cloak with menstruation. The tale is considered a coming of age story for developing young girls, but as discussed in Chapter 1, the red cape has no direct association with the oral story (36-37 and note 10).

Examples of ‘menstrual monsters’ include the eponymous heroine Carrie⁴¹, who discovers her telekinetic powers on the day of her first period, and in an episode of the television series, *Charmed* (2004), the three witches, all experiencing their period at the same time, become werewolves temporarily. The idea that menstruation is linked to monstrosity and destruction – like the werewolf – also has a long mythological tradition, as Jane M. Ussher explains: ‘We see evidence of this dread in representations of the dangers of the menstruating woman whose “touch could blast the fruits of the field, sour wine, cloud mirrors, rust iron and blunt the edges of knives”’ (Ussher 1). While fears of the menstruating woman do not necessarily take on supernatural qualities like these in the 21st century, there is still a cultural mythology surrounding women suffering from PMS⁴² which can cause anything from irritable moods and depression, to shoplifting and murder⁴³, reinforcing notions of female hysteria and mental instability. Menstruation then is clearly positioned as a potentially corrupting force, which Kristeva discusses in terms of the abject body and its external and internal pollutants. For Kristeva, polluting objects in relation to the body fall into two categories, the excremental and the menstrual. She claims that tears and semen are not included in this schema, and that while excrement is associated with decay and disease, and a threat to survival from without,

⁴¹ In both Stephen King’s novel *Carrie* (1973) and Brian de Palma’s adaptation of the same name (1976) the heroine’s first period is concomitant with her telekinesis.

⁴² Pre and Post Menstrual Syndrome can refer to the physical and emotional condition of women before, after and during their period, effectively constructing woman as constantly at the mercy of reproductive biological processes that influences behaviour.

⁴³ Patricia Easteal discusses the difficulties between recognising the minority of women who suffer extreme PMS or premenstrual dysphoric disorder (PMDD) and the risk that the condition becomes generalised in a way that reinforces ‘negative stereotyping’ about female biology. Easteal provides examples of criminal cases including that of R Vs Craddock (1980) where the defendant, charged with murder, was able to claim diminished responsibility due to severe PMS. The terminology used by other scholars to describe this case supports the argument that menstruation and the animal Other are seen as synonymous within the cultural collective: ‘PMS turned her into a raging animal each month and forced her to act out of character’ (Benedek 24). For further reading on PMS, the law and cultural perception see: E. Benedek’s ‘Premenstrual syndrome: a new defence?’ (1985), Patricia Easteal’s ‘Premenstrual Syndrome (PMS) in the Courtroom’ (1993), and Jane M. Ussher’s *Managing the Monstrous Feminine* (2006).

Menstrual blood, on the contrary, stands for the danger issuing from within the identity (social or sexual); it threatens the relationship between the sexes within a social aggregate and, through internalisation, the identity of each sex in the face of sexual difference. (Kristeva 71)

In this context the male and female menstrual werewolf can be seen as an embodiment of this abjection, as the blurring of gender as a cultural construct promotes a liminality that challenges the societal notion of fixed gender identity, and thus can be seen as threatening to civilisation and the patriarchal symbolic order.

Sexual difference/similarity is central to the retellings of 'Little Red Riding Hood' by feminist writers during the late 1970s and early 1980s as it allowed them to explore the social constructs defining and confining the sexes. For example, Carter's heroines are all more than a match for the werewolves they encounter; in 'The Werewolf' a child wearing a 'scabby coat of sheepskin' (Carter 127) instead of a red cape, does not flinch from cutting off the paw of the werewolf about to attack her, only to later discover that her own grandmother was her assailant. The child's decision to call upon the villagers and declare her grandmother a witch so that she is stoned to death, is a testament to the brutality of the Inquisition and its practices that permeated medieval life, but the heroine's actions ensure her own prosperity as she inherits her relative's property. This kind of heroine, while not actually a werewolf, can perhaps be read as a 'wolf in sheep's clothing', and as an example of Hutchings's alignment of the female werewolf with the survivalist heroine of contemporary horror, who is willing to sacrifice anything, even her humanity, to survive. This can also be seen in another of Carter's stories, when the heroine in 'The Company of Wolves', 'tames' the wolf by laughing in his face and matching his sexual appetite: 'The girl burst out laughing; she knew she was nobody's meat. She laughed at him full in the face, she ripped off his shirt for him and flung

it into the fire, in the fiery wake of her own discarded clothing' (Carter 138). The scene concludes with 'See! Sweet and sound she sleeps in granny's bed, between the paws of the tender wolf' (Carter 139). The emphasis in both of these stories is on the shrewd voracity and ruthlessness of the heroines, behaviour typically associated with masculinity. While Carter portrays Red as an active, rather than a passive, heroine, her work has been challenged by some feminist theorists such as Patricia Duncker (1984), who suggest that her stories still reinforce patriarchal conventions.⁴⁴ However, one significant factor for these heroines – that I would argue is positive – is the fact that they are both still a part of the community at the tales' end; their actions do not result in social exclusion, as is the case with later retellings, where Red literally becomes the animal Other. This can be seen in the cinematic adaptation of 'The Company of Wolves', where Rosaleen (Red), as well as taming the wolf, actually chooses to become a wolf herself, and in the concluding scenes she elopes from grandmother's cottage with her mate. On the one hand, the scene suggests that, Rosaleen, in embracing the shadow, has escaped the conventions and constructions of a patriarchal relationship and lifestyle, while on the other it condemns them both to a life 'ruled' by nature and definitely beyond civilisation, suggesting there is no place in society for a woman who is the agent of her own sexuality. The same can also be said of the heroine Lisel in Lee's 'Wolfland', whose grandmother, Anna, made a pact with a wolf goddess to help her protect herself and her child from a violent husband by granting her the ability to transform into a werewolf. The pact demanded that for the wolf-goddess to bestow this ability Anna must swear fealty to her forever and provide her with a successor before she dies. Lisel, a fun-

⁴⁴ Duncker argues that while Carter's heroines may be active agents, the relationships she portrays between men and women are still based on hegemonic power struggles, and therefore unconsciously subscribe to patriarchal values. While other scholars argue that Carter's intention, rather than creating a utopian vision of heterosexual relationships, was to represent and critique the difficulties still being negotiated in sexual relations. For further reading on Carter see Patricia Duncker's 'Re-Imagining the Fairy Tales: Angela Carter's *Bloody Chambers*', Catherine Lappas', 'Seeing is Believing but Touching is Truth: Female Spectatorship and Sexuality in *The Company of Wolves* (1996), and Robin Ann Sheets', 'Pornography, Fairy Tales, and Feminism: Angela Carter's *The Bloody Chamber*' *Journal* (1991).

loving city girl becomes her grandmother's successor and so is destined to a life of exile, living in a chateau in the forest, honouring a pact she never made. In a Jungian sense these stories all demonstrate a failure to integrate the shadow as the heroines embrace the 'animal' within, whether this results in actual metamorphosis or not. As de Coudray argues, this type of feminist revision where the maturing woman becomes a werewolf, have been read as attempts to celebrate the idea of womanhood by acknowledging the neglected 'sacred feminine'⁴⁵. As discussed in the introduction (28-29), this is a Jungian concept that is at odds with political feminism, as the focus on biological femaleness and its connection with 'nature' typically only further reinforce dualities between nature as feminine, and civilisation as masculine: 'By associating femininity with nature, this version of cultural feminism implicitly equates culture with masculinity, a framework that maintains women's exclusion from cultural fields such as science or art' (de Coudray 130). Furthermore, the exclusion of these heroines from the wider social community within these texts, while providing a commentary on the difficulties women experience trying to actually live equal lives, only reinforces the concept that active female agents are rendered Other. Therefore these works suggest that in order to make their own decisions women must live alone, as pariahs, relegated to the abject and primal repressed of the animal kingdom which Kristeva describes:

The abject confronts us with those fragile states where man strays on the territories of animal. Thus, by way of abjection, primitive societies have marked out a precise area of their culture in order to remove it from the threatening world of animals or animalism, which were imagined as representatives of sex and murder. (Kristeva 13)

⁴⁵ Clarissa Pinkola Estés's book, *Women who Run with the Wolves: contacting the power of the wild woman* (1992) is an example of the cultural feminist approach that celebrates the 'sacred feminine' in terms of reclaiming an understanding of humankind's relationship with the physical environment and animal kingdom, as a means to achieving an empowered female identity.

In Jungian terms the area ‘marked out’ to create ‘civilised’ society means that everything that is left out can be seen in terms of a collective shadow. While this was discussed in much more detail in Chapter 2 (109) it is worth reiterating here how the collective shadow operates in the same way as the individual shadow, in that it must be acknowledged and integrated for successful social development, rather than being left unchecked or ignored. Kristeva’s description of the abject is in accordance with the role of the werewolf, and especially the female werewolf, as sexual allure and voracity, as well as a lust for destruction, are her defining characteristics, suggesting that the collective shadow space can be used, not only for animals, but also for women who do not conform to the prescribed feminine role in Western society.

The textual examples above are all informed by the second wave feminist movement, deliberately written to raise awareness of women’s issues such as sexual desire, domestic violence, familial duty, and survival through the retelling of the fairy tale; whether we can see them as being positive or not is debatable, but nevertheless they have paved the way for an alternative way of telling ‘Little Red Riding Hood’ that has continued into the 21st century. I will now examine two films produced post-2000 as a means of comparing how this approach has been adapted, and whether ‘Little Red Riding Hood’ can still be recognised as a source text, before moving on to *Trick ‘R Treat*.

The *Ginger Snaps*⁴⁶ trilogy (2000 – 2004) is an independent Canadian production that explores coming of age in the typical teenage settings of high school and the family home, with the usual clashes between the ‘popular’ kids and the ‘freaks’, of which the two main characters, sisters, Brigitte 15 and Ginger 17, belong to the latter. In *Ginger Snaps* the

⁴⁶ The *Ginger Snaps* trilogy includes *Ginger Snaps* (2000), *Ginger Snaps Unleashed* (2004) and *Ginger Snaps Back: The Beginning* (2004). The three films all have different directors and while they were all relatively unsuccessful at the box office, with the third film going straight to DVD release, the films have acquired cult status. For the purpose of this chapter I have primarily discussed *Ginger Snaps*, as this first film focuses on the rights of passage moment of both sisters, while there are only some plot similarities in *Ginger Snaps Unleashed* with the journey to grandmothers’ house. And in the final film, a more political treatment of the werewolf theme is adopted in relation to Canadian colonialism, and so is not relevant to this discussion.

concept of sexual difference and similarity is explored through female maturation, and specifically the onset of menarche. The Fitzgerald sisters have seemingly kept their periods at bay by will power, until Ginger gets her first period the same night she is bitten by a werewolf. While there is not a direct intertextual link to ‘Little Red Riding Hood’ within *Ginger Snaps*, the rights of passage theme of the film, and the name, Ginger, as a cursory nod to the heroine, Red, means it can perhaps only be viewed as a film where the cautionary tale is one of many hypotexts. The fact that the sisters want to forego their periods offers us a commentary on the contemporary perception of female biological function, as Ginger says: ‘I’ve got the curse ... I mean, you kill yourself trying to be different and your whole body screws you. But, if I start simpering around tampon dispensers and moaning about PMS just shoot me, okay’ (*Ginger Snaps* 2000). Clearly the onset of menstruation is still not something to be celebrated in the 21st century, but Ginger’s horror is not just about biology. She and Brigitte are fearful of the cultural transformation that she will also undergo: that she will no longer want to hang around with her sister, that she will only be interested in boys, and that choosing from the overwhelming array of feminine accoutrements will take up all of her time:



Figure 34: *Ginger Snaps*. Dir. John Fawcett. 2000.

Figure 34, featuring a sign for ‘feminine hygiene’, which can be seen in supermarkets and pharmacies across the Western world, emphasises that these products are made with the ritual of cleanliness in mind. As Haida Luke explains, the use of the word ‘hygiene’, and specifically ‘freshness’ in advertising campaigns has linguistic associations, in accordance with Kristeva’s theory of the abject, that reinforce the idea that the polluted and polluting female body must be made sanitary:

Working from definitions of freshness from various dictionaries, a woman, then, prior to using such products, must be ‘spoiled, stale, worn, used’ and so forth. Thus, feminine hygiene advertisements deliberately blur a physical condition - freshness - with a moral condition, one they represent as universal.

(Luke 28)

This suggests that by avoiding their periods Ginger and Brigitte are hoping they can also avoid the moral stain or corruption that menstruating seems to imply. The dwarfing of Brigitte in this shot, by a towering monolith of sanitary products, further suggests that the mythology surrounding menstruation is still overwhelming, and now, also, in terms of consumerism. As Luke’s following list of associated products, coupled with Figure 34, demonstrates, menstruation is not just a biological function, it is also a marketable idea, complete with its own iconography and visions of contradictory postfeminist

empowerment:⁴⁷

A vast array of products confront the shopper at the feminine hygiene section ... In addition to the familiar tampons and sanitary napkins, diverse items such as feminine washes, wipes, powders, deodorants, pregnancy tests, panty liners and douches are available, all vying for the consumer's attention. These products which are marketed for daily use do not claim to solve specific medical or hygienic problems or difficulties. Rather, they all address the same perennial 'problem' – being female. (Luke 29)

Therefore the only way Ginger and Brigitte feel they can resist this form of acculturation is through a rejection of their own female biology. The film's writer, Paula Devonshire, and producer, John Fawcett, confess to having some anxieties about the film, with the latter saying: 'I actually thought some women would be very offended by the film. I was worried that what we were saying, thematically, was that to go through adolescence and become a woman was like becoming a monster' (Barker, Mathijs, and Mendik 487). While it could be argued the film does exactly that, care is taken to offer a commentary on the perceptions of girls' development and biology, as seen above, but also in the way it inverts gender – a typical feature of the werewolf story, as we have seen, and as Cininas further explains:

⁴⁷ Advertising on television for sanitary towels and tampons and other 'feminine' products is relatively recent, only beginning in the 1980s. While the instruction to have a 'happy period' (*Always* slogan 2012), accompanied with images of active, fun-loving young women may appear positive, the emphasis is still on secrecy and the product's ability to conceal knowledge of the woman's period. Furthermore, Tampax's latest television commercials featuring a mature woman personifying Mother Nature 'bringing' the young woman her period at the most inconvenient moments also wishes to reinforce the idea of conflict between women of different age groups. For further information on menstruation, advertising and popular culture, see Treneman, Ann. 'Cashing in on the Curse: Advertising and the Menstrual Taboo' (1989), Haida Luke's 'The Gendered Discourses of Menstruation' *Social Alternatives*. Vol. 16, No.1, 1997, and Sophie Laws' *Issues of Blood* (1990).

Brigitte occupies a relatively ‘masculine’ role, a gendering which is reinforced by allusions to lesbianism. Flaherty argues that the true cause of the classic male werewolf’s agony is not his descent into ‘beastliness’ but his alignment with the female Other. (Cininas 5)

Gender inversions can be seen in both sexes in *Ginger Snaps* in the way Ginger grows a phallic ‘tail’ (even though traditionally werewolves don’t have tails) and Jason is mocked for ‘getting his rag’ when he starts bleeding after having sex with Ginger:



Figure 35: *Ginger Snaps*.



Figure 36: *Ginger Snaps*.

This device reflects the feminist retellings of ‘Little Red Riding Hood’ during the late 1970s and early 1980s, but as Aviva Briefel says, the fact that menstruation is a ‘precursor’ or ‘prerequisite’ to violence means that we still cannot escape the abjection of the maturing female body (2005), and with Ginger dead at the end of the film, and Brigitte in a mental institution for adolescent girls at the beginning of the sequel, *Ginger Snaps Unleashed* (2004), there is still no place for the ‘empowered’ female in contemporary society.

While the menstrual virgin is typically the focus of the female werewolf movie and ‘Little Red Riding Hood’ narratives, the Scottish independent film *Wild Country* offers us a different heroine. The film begins with Kelly-Anne, a 16 year old girl, who, under pressure

from the family priest, and her mother, gives up her newborn baby boy for adoption. Shortly after, she goes on a team-building hiking expedition with a small youth group set up by the priest. While camping in the wilderness they ‘rescue’ a baby boy from a beasts’ lair, which Kelly-Anne chooses to wet-nurse until they get back home. Set against a backdrop of Scottish working-class culture, the film attempts to combine social realism and horror. But unlike *Ginger Snaps*, it offers a more traditional image of gender roles: the boys do the fighting and pee in the werewolves’ lair to ‘show it who’s boss’ and the girls do the cooking and oversee looking after the baby. Kelly-Anne helps the boys trap and kill the female werewolf, taunting it by saying: ‘You want me? You want him [the baby]? Well, you can’t have him, you ugly bitch’ (*Wild Country*), suggesting that female violence is condoned and acceptable when fighting to the death to protect ‘their’ young. The baby boy turns out to be the beasts’ offspring and Kelly-Anne is transformed into a werewolf at the end of the film, when the father-beast tracks them down. Her metamorphosis is seemingly brought on by her desire to be the child’s mother and the fact that she has breast-fed him. As an audience we are offered no other explanation.

The closing image of the film sees the werewolf family united, accompanied by the 1966 Sam the Sham and the Pharaohs’ track, ‘L’il Red Riding Hood’:



Figure 37: *Wild Country*. Dir. Craig Strachan. 2005.

The sepia tint of the image at sunset adds a nostalgic feeling to the scene, suggesting that family values have disintegrated and been forgotten in the human world and that we could learn a lot from the biological instincts of beasts. As ludicrous as this may at first seem; that the real world is more monstrous in its denial of recognising a young mother's rights to choose to keep (or adopt) her child – the assumption that young mothers are not fit mothers – is germane to the contradictory and hypocritical treatment of youths, where society demands they show responsibility and maturity, while it continues to infantilise and deny individual choice⁴⁸. Although I would argue that the film is trying to offer a positive representation of female agency and ability, it ultimately fails because it reinforces traditional gender roles, as well as all that is deemed abject about birth and motherhood, as Kelly-Anne, through her desire to be a good mother, rejects the human world and becomes an animal monster, seemingly through breast-feeding.

The productions analysed above all use werewolfism as a metaphor for female adolescence or coming of age in a variety of contexts, but what unites them, apart from Carter's short stories, is the way that all the heroines become separated from the community,

⁴⁸ This particular dynamic can be seen daily in the UK, on chat-shows such as *The Jeremy Kyle Show* where the eponymous host regularly uses the phrase 'babies having babies' as a way of infantilising young adults. The fact that babies cannot have babies is never acknowledged, and very rarely are other reproductive choices, such as adoption and abortion.

living as animal Others because their physical empowerment and disregard for conventional, passive femininity becomes a threat to civilisation. This suggests that since the 1970s, where the onus on the appropriation of myths and fairy tales by feminist authors to empower their heroines by blurring gender definitions and challenging archetypal constructs, the role of the female werewolf has gradually shifted, and that productions have become more conservative in their approach to the female monster. I will now move on to discuss *Trick 'R Treat*, firstly examining its portrayal of the female rites of passage to determine if and how this film is continuing a backlash trajectory.

Trick 'R Treat is a low budget US comic-horror film comprised of four vignettes that all take place on Halloween during a town carnival. The opening sequence is presented to us in the style of a 1950s educational film where trick or treaters are advised how to stay safe during spooky times: 'Always stay on the sidewalks, never go to a stranger's house and *never* go out alone' (*Trick 'R Treat* 2008). These instructions, not to stray from the path and not to talk to strangers, are reminiscent of the Grimms' fairy tale, and one of the vignettes is a reworking of 'Little Red Riding Hood'. We are first introduced to Laurie (Red), her older sister, Danielle, and two friends as they get changed into their Halloween outfits in a costume store. Laurie is not very happy with her outfit, protesting to her sister that she looks ridiculous:

Laurie: My tits keep popping out.

Danielle: That's the idea.

Laurie: Whatever happened to trick or treating?

Danielle: Puberty. (*Trick 'R Treat*)

This exchange takes place while the camera pans by each cubicle as a little boy attempts to spy through the cracks, providing us with some fractured point of view shots of the girls getting changed. While this emphasises the girls' to-be-looked-at-ness, which, Danielle at least, wants to encourage, the audience is compelled to anticipate the reveal of the girls and their costumes, especially Laurie, who at first refuses to come out. Laurie finally emerges as Little Red Riding Hood with her cloak modestly covering her, as opposed to her friends and Danielle, whose costumes all accentuate their cleavage:



Figure 38: *Trick 'R Treat*. Dir. Michael Dougherty. 2008.



Figure 39: *Trick 'R Treat*.

Now complaining that she looks like a 12 year old, Danielle replies that 'it's tradition', alerting us to the fact that Laurie is to undergo some kind of rites of passage, but one that does not involve menstruation, as the girls are clearly past adolescence. Laurie's peers are also dressed as fairy tale characters, with Danielle as Cinderella, accompanied by Bo-Peep and Snow White. The other three girls laugh at Laurie in a good-natured, but mocking way, indicating that at present she is not fully a member of the group. Not only symbolising sexuality, Laurie's red cape becomes a symbol of the journey she must take, and her rites of passage can perhaps be seen in terms of a gang initiation. Her position within the *mise-en-scène* supports this reading as she stands alone in the frame, while the other girls are shot together. This dynamic is especially significant considering the other girls are dressed as

heroines typically associated with innocence in the folkloristic context of the Innocent Persecuted Heroine archetype. Here instead, the three traditionally innocent heroines are cast as sexually aware and aggressive: Snow White is ostentatiously carrying her apple aligning her with Eve and the temptation of forbidden fruit, Cinderella has made it no secret that she is on the prowl for her prince, and Bo Peep is looking for her sacrificial lamb. Anna Paquin as Red contrasts starkly with her 'knowing' folklore sisters as the 'uninitiated' or virgin of the group.

The structure of the film mirrors the 'Little Red Riding Hood' visual triptych as it is delivered to the audience in three parts. The scene in the costume store can be compared with the caution from mother as Danielle warns Laurie that *it* must be tonight, that she must do *it* tonight (the audience assuming *it* to be losing her virginity). This scene is then followed by the meeting with the wolf as Laurie walks around the carnival alone, looking out for a single man, but finding the town full of couples. As she wanders off down a woodland path, seemingly crestfallen, the audience anticipates a typical horror moment where a lone girl becomes the victim of a male attacker. Sure enough, the carnival serial killer, who only moments ago we have seen murder a young woman, grabs Laurie and says, 'My, what big eyes you have' (*Trick 'R Treat*), effectively emphasising the tongue-in-cheek nature of the film, before the scene cuts to one of the other vignettes. As Laurie's story moves into the final confrontation and denouement we are first shown the other girls having a party in the woods, with Danielle confessing her anxiety to 'Snow White', that Laurie is not capable of fulfilling her role, and that she has always been the 'runt of the litter', further suggesting that Laurie is on some kind of quest this Halloween. This confidential moment is then broken as a body wrapped in a red cloak crashes through the trees to land with a thud on the ground next to the campfire. Fearing for Laurie's safety, the girls and the rest of the group carefully approach the bundle, only for Laurie herself to break through the crowd, unwrap her would-

be attacker, and straddle his body:



Figure 40: *Trick 'R Treat*.

The twist is then revealed as the girls begin to change into werewolves, all taking pleasure in Laurie's triumph, not in finding a mate, but in making her first kill. However, sexual language and imagery is still employed as Red asks her prey to bear with her, saying, 'it's my first time', and repeats his line back to him, 'My, what big eyes you have' (*Trick 'R Treat*) before 'eating' him. In this scene, violence, death, and consumption are clearly aligned with female sexual desire: her earlier modesty gone, Laurie's décolletage and cleavage are now exposed and covered in her victim's blood, as the red cape flows down the side of her victim's body in anticipation of his own blood loss. While, as an audience we do not have any sympathy for Laurie's victim, this further reinforces the idea that, 'for male werewolves, lycanthropy finds expression primarily in the murderous hunger for flesh and blood, while for female werewolves, the opposite is true: lycanthropy is essentially a release for sexual hunger' (de Coudray 114). Laurie's transformation, although not focused on menstruation and biological maturity, is still very much entrenched in the perception that active female sexuality is equated with aggression and violence. However, what is significant here in terms of the trajectory of werewolf films that appropriate 'Little Red Riding Hood' is that, in its

quest narrative at least, *Trick 'R Treat* does not continue with the backlash premise that positions Red as an outsider. Instead, in a manner similar to Carter's heroines, her monstrous transformation means she gains social standing among her peers by becoming one of the pack.

The Female Werewolf Aesthetic

According to Karen Hollinger, the monster film is 'centrally concerned with problems of sexual difference' (Hollinger, 37), and the female monster is typically discussed in Freudian terms with a focus on castration anxiety, which include the *vagina dentata* motif and the phallic mother, where the female has the capacity to literally and metaphorically emasculate the male (Creed 1994). The female werewolf can be read as a combination of these archetypes, as through her acquisition of supernatural strength and sexual appetite she has the power to do both. The fact that the male becomes more 'feminine' and the female more 'masculine' to the point of monstrosity suggests an imbalance which can be understood in Jungian terms, with regard to the constructs of the anima and the animus, where the psyche's unconscious contrasexual vessels overtake the conscious ego. The next section will discuss the female werewolf in an ideological context, where concerns that girl gangs are exhibiting 'male' behaviour can be understood in terms of the inflated animus, but, for this section I wish to consider the female werewolf as an anima figure, a manifestation of projected fears of the male psyche. As Jung explains, the understanding of the anima is not restricted to individual experience:

The anima is not always merely the feminine aspect of individual man. It has an archetypal aspect – ‘the eternal feminine’ – which embodies an experience of woman far older than that of the individual. This anima is of course reflected in mythology and legend. It can be siren, or wood nymph, Grace or Erlking’s daughter, Lamia, or succubus, who infatuate young men and suck the life out of them. (Jung *Integration* 73)

The sexual allure of the anima here is unmistakable and the female vampire and werewolf can easily fit into this archetypal frame. This can be seen in *Trick R’ Treat* when Danielle, the leader of the pack, informs us that the girls have joined the town’s Halloween carnival on the hunt for ‘fresh meat’ and, as the earlier exchange in the costume store suggests, they are relying on the exhibition of their bodies and their sexuality to infatuate and ensnare their victims. Jung argues that the anima is not just a projection of male sexual fantasy, a ‘product of moral laxity’ (Jung *Integration* 74), but a psychic archetype that can bring wisdom to gender understanding that results in a balance of the masculine and feminine. However, like the shadow, it is a dangerous psychic journey, as:

It [the anima] causes fascinations that rival the best bewitchment, or states of fear that are not outdone by any manifestation of the devil. It is a vexatious being that crosses our path in many transformations and disguises, plays all kinds of tricks on us, and causes happy and unhappy delusions, depressions and ecstasies. (Jung *Integration* 74)

The idea that the anima crosses the psychic paths of men is an effective metaphor here as it

positions the male as a Red Riding Hood figure, an example of which is seen in Dougherty's film when Laurie wraps her victim in her cloak. The meeting with the anima/wolf is similar to the encounter with the shadow as it could result in the hero being psychically devoured: 'for the relation with the anima is again a test of courage – and more than that – a test by fire of all man's spiritual and moral forces' (Jung *Integration* 79). In *Trick R Treat* this devouring is represented literally in the way girls' 'lair' is littered with male bodies with their throats ripped out, as their preys' failure to resist the temptation of the anima and the 'promise' of sexual gratification has, like Perrault's heroine, resulted in their consumption. While this twist could merely be seen to reverse the tale's dynamic in terms of gender, what is more significant to understanding the anima within a contemporary ideological context is the portrayal of the werewolves and the audience's relationship with their characters. Hollinger's (1989) theory of fetishistic overevaluation in relation to the female monster, where she is created for male spectatorship, means that the werewolves of *Trick 'R Treat* can be reduced to sex objects (which, as we have seen and heard, they are complicit, as a means to an end). Hutchings, however, takes an opposing view, as he proposes the aesthetic imagery of the female monster connotes strength and agency, as seen in the following passage, where he describes Laurie's transformation into a werewolf as an exhibition of 'intense beauty':

At the final moment of her change, the make-up on Laurie's face accentuates her eyes and the lines of her jaw and mouth in a way that denotes strength but which also retains the symmetry of the actor's features. Her bodily contortions while extreme and stylised are controlled and balanced. (Hutchings 17)

While Hutchings's description suggests a positive and perhaps feminist viewing experience, an empowering vision of female physical strength and transformation, he fails to say that this only comes after a rather extended montage of cleavage, bodice-ripping, and hair-flicking dancing that is punctuated by exposed breasts. This undoubtedly also positions these women as objects of a fetishistic gaze, as these images demonstrate:



Figure 41: *Trick 'R Treat*.



Figure 42: *Trick 'R Treat*.

However, Hutchings does have a valid point when discussing the metamorphosis of the pack in *Trick 'R Treat*, as the transformation of women into werewolves is typically something that is left to the imagination – off-screen. In this way audiences take pleasure from viewing a female monster because the object is always witnessed through an aesthetic lens. In *The Company of Wolves*, *Charmed*, and *The Howling* the heroines are women one minute, beasts the next. This contrasts starkly with the male werewolf film where the transformation is shown in all its agonising detail, accompanied by the sounds of bones cracking and extending, and howls of pain as their skin is stretched and ruptured. This in part supports the idea that female weres embrace their ability, as they can change so easily and seemingly (although off-screen) without any pain. In *Trick 'R Treat* their transformation is displayed in highly sexual terms, as Hutchings describes: ‘The scene’s emphasis throughout is on transformation as pleasurable rather than painful, with this supported by some sensual slow-

motion photography with a group of women excitedly casting off their skin as if it is merely a garment' (Hutchings 17). The concluding images of the montage effectively blend eroticism and repulsion, as semi-nudity and girl-on-girl dancing is followed by the sound, as well as the sight, of tearing flesh. The way the girls help each other out of their skin is titillating, so that the scene, as well as recalling Kristeva's discussion of the abject, is also reminiscent of a striptease, where their skin can be viewed as just another layer of clothing:



Figure 43: *Trick 'R Treat*.

A positive reading of these final scenes can be seen in terms of how the girls assist one another in shedding the accoutrements of constructed femininity, as their pastel-coloured fairy tale costumes are discarded in favour of more 'masculine' traits: dominance, physical strength, and hairiness. This reading can be supported by the Jungian individuation process whereby the anima must be reconciled within the male and female psyche, suggesting that we must challenge the Othering of gender within our society. Hutchings's comparison between the final girl of horror (as seen in the 21st century) and the female werewolf as examples of a heightened femininity in a state of survival, are also compatible with this reading; since:

both offer comparable aestheticisations of women transforming away from themselves into agents of body-centred violence. Together they evince a fascination with the increasingly beautiful shape-shifting figure in terms of liminality and transience, positioned at what is perceived as the far edge of femininity, in a state where that which is feminine begins to give way to something else, something remarkably violent. (Hutchings 16)

The ‘far edge of femininity’ can perhaps be better understood as a liminal space where masculine and feminine constructs collapse. In this way a successful psychic battle with the anima can be seen when the mythologising of gender is recognised and discarded. However, in terms of *Trick ‘R Treat* this would be a rather generous interpretation, as the emphasis on the female aesthetic; the exhibition of the girls dancing, the exposure of their bodies, and their relationships with one another in these scenes, appears to be constructed for male viewing pleasure. Unfortunately, the anima is ultimately used here as a projection of male fantasy as Dougherty’s she-wolves, as devouring sexualised predators, reinforce patriarchal ideals where female sexuality and agency either serves male purpose, or is ‘marked out’, in Kristeva’s terms, as Other and abject.

Female Gangs, Violence, and Aggression.

As discussed by Creed (1994), the idea that the female body is abject hinges on its lack of physical integrity: that it bleeds, secretes, and is the site of visible reproduction. This definition is often connected with death and decay as the body loses integrity through decomposition, but, as Kristeva points out, it is more the lack of boundaries and the presence of incongruity in life that heightens the fascination with the abject:

It is thus not lack of cleanliness or health that causes abjection but what disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite. The traitor, the liar, the criminal with a good conscience, the shameless rapist, the killer who claims he is a saviour ... (Kristeva 4)

The female werewolf, then, can be seen to fit this definition doubly: on the one hand she is a menstrual monster who can metamorphose, and so collapse physical boundaries, while on the other, she defies the traditional feminine ideal, as innocence and vulnerability are replaced with bestial masculine aggression and destruction, meaning cultural ideological 'rules' surrounding gendered behaviour are also challenged. The collapse of physical and social boundaries can be found in all the productions discussed here, from the way Carter's heroine helps stone her grandmother to death ('The Werewolf') to the way Ginger grows a tail (*Ginger Snaps*). These examples provide points of fascination as well as incongruity in female werewolf films and literature, but the employment of 'Little Red Riding Hood' as an intertext adds to this effect, as not only are beautiful heroines replaced with beasts, but a fairy tale heroine known for her fall from innocence literally becomes a monster, taking the transformation to its extreme conclusion. Although Red is positioned as an innocent at the beginning of nearly all versions of the story, there appears to be an un/conscious contemporary cultural understanding that Red is really the aggressor, evidenced in cinematic depictions of the tale across genres, ranging from Disney's *Enchanted* (2005) where the protagonist, Giselle, tells a bedtime story featuring an axe-wielding Red chasing down the 'poor' wolf, to British independent film *Dog Soldiers* (2005) where we are warned Red might 'show up with a bazooka and a bad attitude' (*Dog Soldiers* 2005).

Despite this cultural consensus, Red is typically depicted as a vulnerable female in a patriarchal world, as even in the adaptations here, her ‘empowerment’ can be seen to lead to complete social exclusion or death. Laurie’s journey however, is about her initiation into an all-girl pack/sisterhood with an alpha female (Danielle) through a celebration of violence where all of the girls (surprisingly)⁴⁹ are still alive at the end of the film. Therefore, Dougherty draws on the suggestion of an inherent violence within Red’s character in an original, albeit disturbing way, and his choice to make her a part of a terrifying ‘sisterhood’ can be read in relation to the current moral panic about girl gangs and girl violence.

The representation of the red hood is always symbolic and has a specific role to play in an audience’s response to a particular incarnation of the heroine. Thus, different hues provide different readings, such as scarlet for the *femme-fatale*. The shape and movement of the cloak should also be considered, as in *Hoodwinked* (2005), the cloak’s continual waving movement recalls a super-hero cape, while in Catherine Hardwicke’s 2011 film, *Red Riding Hood*, as we shall see in the following chapter, the cloak bears more resemblance to a wedding train, effectively emphasising the romance element of this adaptation. Dougherty opts for a long cloak with a heavy hood that can be used to conceal the identity of its wearer, as much as its colour can be seen to make them a conspicuous ‘target’, and hence encouraging the viewer to consider the hood in terms of a hoodie. As these images demonstrate, Anna Paquin could just as easily be wearing a hooded sweatshirt as a Red Riding Hood cloak:

⁴⁹ Horror films are well known for their condemnation of the promiscuous and aggressive female, as such behaviour typically ends in death, with the virginal, final girl, as the lone survivor. Examples of this narrative predictability can be seen in films such as *Halloween* (1978), *Scream* (1996), and *Le Promenons dans le Bois* (2000). For further reading on gender in the horror film see Carol J. Clover’s ‘Her Body, Himself: Gender in the Slasher Film’ (originally published 1992).

Figure 44: *Trick 'R Treat*.Figure 45: *Trick 'R Treat*.

As an item of clothing favoured by adolescents, the hoodie has come under much scrutiny and attack in the UK over the last decade in association with the concept of an unruly teen youth culture. In the UK hoodies and girl gangs have an association with working-class or ‘underclass’ culture, which, as Johnny Walker (2012) points out, creates a specific hegemonic discourse within contemporary British horror cinema. While it could be argued that I am viewing and applying a British critical perspective to an American film, the mythology and etymology surrounding the word hood, and the cloaked figure, has a complex history that can be globally understood:

Prejudice or not, our uneasiness towards hoods doesn’t come from nowhere. Hooded figures are everywhere in art, literature, religion, cinema. Cartoons ... the grim reaper comes cloaked and hooded, as do the four horsemen of the apocalypse, various minions of Satan, harbingers of evil from all creeds, religions, mythologies, science fiction universes and fantastical worlds of dungeons and dragons. (McLean 1)

These associations with the Devil recall the medieval context of ‘The Grandmother’s Tale’, while Gareth McLean’s comment that, ‘The hoodie is the uniform of the troublemaker: its wearer may as well be emblazoned with a scarlet letter’ (McLean 1), is particularly appropriate here, as Zipes draws on the same reference to describe Red Riding Hood’s association with heresy and transgression in Perrault’s tale (66). With regards to *Trick R Treat* as a US production, the word ‘hoodie’ itself is often associated with the American hoodlum, and the garment in its modern form is thought to have its origins in Black American hip-hop culture of the 1970s, even though there is evidence of much earlier usage⁵⁰. Although the US has not experienced the same level of moral panic in specific relation to teens and hoodies there is a concern on both sides of the Atlantic with girl violence and girl gangs.

Richard Garner points out in his article for *The Independent* that the lexicon used for describing teens is typically negative, including: ‘yobs’, ‘thugs’, ‘monsters’, ‘inhuman’ and ‘feral’. The word ‘feral’ here is obviously particularly germane to a discussion of *Trick R Treat* as the ‘girl gang’ becomes a pack of werewolves terrorising the neighbourhood. Reports from the UK and the US about girl gangs often claim that violence is directed at other girls and includes instances of murder.⁵¹ The popular press often blames feminism, saying that more freedom and equality encourages girls to behave like boys, and this does appear to be the main concern surrounding girl violence. The following quotation is typical of the media response to this issue: ‘The women’s movement, which explicitly encourages women to assert themselves like men, has unintentionally opened the door to girls’ violent behaviour’ (Scelfo and Adams, 3). Beyond this, and another rather predictable response that

⁵⁰ For more information on the development of the use of the word hood and its cultural associations see Brian Dibble’s ‘On the origin and Pronunciation of Hood’ (1974).

⁵¹ There are many newspaper and magazine articles cataloguing the crimes of girl gangs, including, ‘Bad girls’ by Patricia Chisholm, and Cindy E. Harnett (1997), ‘No More Little Miss Nice Girl’ by Stephanie Zavharek (2004), and ‘Bad Girls Go Wild’ by Julie Scelfo, Julie and William Lee Adams (2005).

girls are copying the behaviour of television action heroines (citing Sydney in *Alias* (2001 – 2006)), there is no discussion of other motives for violence, the long term effects, how it affects girls' relationships with family members, or their interaction with wider society. The moral outrage is that they are behaving more like teenage boys, and that this in some way is evidence of social collapse, because gender 'should' be a 'fixed' boundary, as Rachel Devlin explains: 'the extent of societal disruption made palpable by the fact that girls in particular had somehow slipped beyond the bounds of control, their 'wildness' signifying a breakdown of the boundaries of gender as much as of civil behaviour' (Devlin 88). Although Devlin is discussing the reaction to female delinquency in the post-war period 1945-1965, her assessment could just as easily be describing the anxiety that seems to be behind any discussion of girl violence today, evidence that this is a perennial debate.

In *Trick 'R Treat* the violence of the girls is solely directed at males, creating a 'sisterhood' that mirrors how teens talk about their own girl gangs: 'It's about belonging. You want to be part of a group, a gang. It's like your family' (Chisholm and Harnett 11). But, of course, there is pressure to perform, and Laurie is frequently mocked by the others because she is not 'initiated' until the end of the film, when she secures her prey. This reflects the strict moral and dress-codes of some girl gangs, as seen in the UK BBC documentary *Rude Girls* (2006), who also have their own initiation ceremonies. Many of the girls in this programme dress in a 'masculine' way – jogging bottoms, caps and baggy t-shirts, and the all important hoodie of course – which is obviously in stark contrast to the sexualised appearance of the girls in Dougherty's film, further emphasising that this pack is fetishistically created for male spectatorship. According to the 'rude girls' it is very important that the girls within the gang do not dress and behave like 'slags' in a way that might jeopardise relationships with each other, and those with boyfriends. While the girls have clearly adopted the language of sexism to define girls and women, all the girls in the

documentary exhibit problematic relationships with boys – and the perils of being in a gang that includes sexually aggressive boys (with macabre irony this is related to us by a girl in a red hoodie), is presented as an inevitable part of teen life. The reality of these gang experiences highlight the initial normality of the girls' frolics in *Trick 'R Treat*; images of the 'pack' show them drinking and flirting, and dancing and shouting around the streets and in the woods – behaviour that can easily be interpreted as typical teenage 'fun' or mild 'anti-social' behaviour, depending on your perspective:

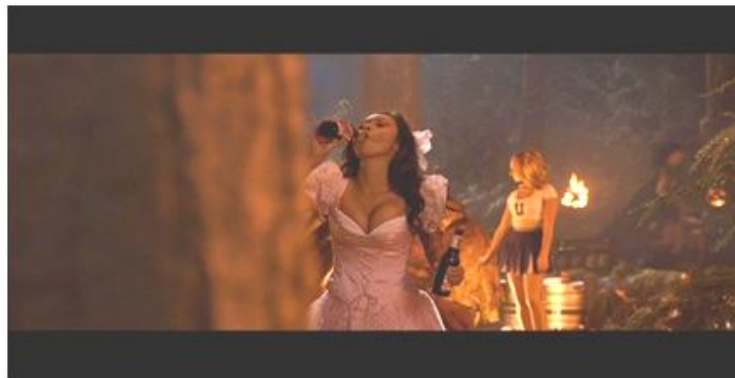


Figure 46: *Trick 'R Treat*.

However, their seemingly 'harmless fun' of course leads to mass killing, reinforcing the notion that youth culture, and specifically girls and young women, are out of control.

The collapse of gender boundaries, as we have seen, is central to understanding the role of the werewolf, and Dougherty's creation of an all-female pack relates this specifically to the moral panic of real girl gangs behaving like boys – as if aggression and violence is an acceptable facet of male behaviour, but monstrous when seen in girls. In some ways this reflects the Grimms' message that straying from the prescribed gender path will result in the disintegration of civilisation, as Devlin has discussed. This 'imbalance' in girls' behaviour would also be discussed in classical Jungian terms as the result of an over-inflated animus where 'masculine' imperatives are consuming the conscious 'feminine', and thus supporting

media theories. Neither of these approaches are helpful or progressive when discussing gender, or when trying to determine the cause of violent behaviour; rather, they recycle and reinforce gender mythology. The mass mediated fear that ‘girls are behaving like boys’ is merely evidence that society has failed to move beyond stereotypical notions of gendered behaviour. Chisholm and Harnett attempt to offer some kind of ideological explanation: ‘[girls] still feel trapped in gender stereotypes, despite 30 years of feminism. Many formal barriers to women may be down, she points out, but support for girls in non-traditional roles still remains weak. The result ... is that if girls can’t get equal, they’ll get even’ (Chisholm and Harnett 9). This interpretation suggests that girls are suffering from a repressed frustration that results in aggression, and further evidence for this can be found in the *Rude Girls* documentary, with one girl talking about her attitude to boys and why she starts fights with them, saying: ‘I won’t put up with being made to feel unequal by them’ (*Rude Girls* 2006). This indicates that girls are still feeling marginalised and Othered within Western society and Dougherty’s film only reinforces this perception, as the girls either exist as mythical male fantasy objects or as monstrous and abject.

From this discussion it is evident that the role of the werewolf can be used as a means to illustrate the fluidity of gender constructs. The application of the feminist-Jungian model, in relation to the anima and animus, has been useful in revealing the difficulty of maintaining fluid archetypal forms, as the tendency to apply the construction of gender to biological sex results in the negative reinforcement of stereotypes. But the theory has also shown how it has the potential to expose gender as a mythological construct, that, like the werewolves’ clothes, can be discarded.

As stated at the beginning of this chapter, the simple reversal of the predator/prey dynamic found in female werewolf productions suggests that Red should find empowerment. However, the extension of her archetypal image to include the monstrous feminine only

appears to extend her 'fall'. While she does typically survive, she can still be seen to mirror Perrault's heroine as she embraces the shadow/beast within, resulting in the literal consumption of her humanity and relegating her to social exclusion. In this respect, monstrosity is not empowering as female werewolves (as female sexual predators rather than sexual prey) are condemned to live beyond the borders of human civilisation in the 'marked out' area of Kristeva's primal repressed. Furthermore the suggestion that female empowerment and celebration can be achieved through the realisation of the 'sacred feminine', as a means of re-connecting humanity with nature, only compounds patriarchal ideas that woman is lacking in bodily integrity and is closer to the animal kingdom than she is cultural civilisation. While *Trick 'R Treat* appears to be the exception to the rule in the way it presents Laurie's journey in terms of a gang initiation, the wanton violence and pleasure the pack takes in wreaking destruction only serves to marginalise girlhood and youth culture as an atavistic force. Ultimately, the linking of menstruation, bestial carnal desire, violence and destruction means female werewolves are aligned with nature and primal urges that are beyond the limits of individual and social control. Therefore violent and aggressive girls, as well as female werewolves, will always be more monstrous than their male counterparts, as unlike their werewolf brothers, they lack remorse, and seem to positively enjoy the destruction they create.

Chapter 4

Cloaked Conspiracies: Romance and Allegory in M. Night Shyamalan's *The Village* (2004) and Catherine Hardwicke's *Red Riding Hood* (2011).

The last two chapters have explored how the archetypal dichotomy of Red Riding Hood as an innocent victim and *femme fatale*/monstrous feminine exists in the 21st century and both representations can be seen to engage with very specific contemporary moral panics where the threat of the paedophile, and the anxiety regarding girl gangs, is presented as indicative of the collapse of civilisation. In some ways, the following productions under analysis can be seen to offer a solution to these social crises as the depiction of Red as the romantic heroine, in narratives where love and marriage are valorised, seemingly constructs meta-narratives of security in an uncertain world.

M. Night Shyamalan's *The Village* (2005) and Catherine Hardwicke's *Red Riding Hood* (2011) can both be read as romance narratives, and seem like the most unlikely place for the exploration of political allegory. However, this is the case, with both films engaging in another contemporary moral panic in the way they illustrate, and consciously comment on, post-9/11 issues of fear and hysteria regarding the foreign Other, as well as the dangers of creating isolated communities. The relationship between these two films and the fairy tale provides a revealing case study as both are fairly big budget Hollywood productions (*The Village* costing \$ 62,000,000 and *Red Riding Hood*, \$ 42,000,000), which is not typical of 'Little Red Riding Hood' adaptations,⁵² and both have been dismissed too swiftly without reflecting on their adaptive choices. For example, some points relevant to this discussion include an exploration of the relationship between the West's current political climate and

⁵² As a comparison, due to the controversial nature of *Hard Candy*, David Slade kept the film's budget to under £1,000,000 so that the production company would have as little input into the screenplay and narrative as possible (see the special features on the DVD release). Paul Andrew Williams's *London to Brighton* cost £500,000, and *Trick 'R Treat* (as a Hollywood production), had a conservative budget of \$12,000,000 (see IMDB and themoviedatabase.org for further information on budgets and box office turnover).

‘Little Red Riding Hood’s’ historical context, as well as the inevitable hegemonic difficulties that arise in relation to gender when creating a traditional romance in a postfeminist context.

Both Shyamalan and Hardwicke decide to move away from the issue of rape in their films, creating quest narratives for the heroines that relate to the wider community. The absence of a critique on rape is something that Hardwicke has been specifically disparaged for by scholars and critics; Zipes, reflecting on several recent folkloric adaptations bemoans their neglect of ‘deeper meaning’, adding that, ‘gone too, are any hints that the tale ‘Little Red Riding Hood’ is a serious and complicated story about rape or violation in Catherine Hardwicke’s 2011 film’ (Zipes, *They’ll huff* 46). Critic, Vadim Rizov, also comments on the lack of a sexual focus: ‘*Red Riding Hood* is, after all, ostensibly a psychosexual take on the fairytale [*sic*] but ... the suggestive red cape and drops of blood trailing Valerie notwithstanding, this is chaste territory’ (Rizov 72). I would argue that it is precisely this move away from the trajectory of traditional ‘Little Red Riding Hood’ events of rape and punishment that offers audiences new perspectives on old tales, as well as restoring elements of a tale’s history that may have fallen out of the popular cultural consciousness. While *Red Riding Hood* is clearly an explicit adaptation of the fairy tale, *The Village* can be viewed as an implicit, possibly even unconscious, appropriation, which has until now, remained unexplored in this context. *The Village* also came under attack, as audiences and critics were disappointed with its lack of suspense (the film was marketed as a horror) and successful narrative twist that had become associated with the director at this point through his other works, such as *The Sixth Sense* (1999).

As well as examining *The Village* and *Red Riding Hood* I will also include an analysis of the novelisation, of the same name, that accompanied the latter film, written by Sarah Blakely Cartwright and David Leslie Johnson, published at the time of the film’s release.

This publication, along with Hardwicke's directing of the film *Twilight*⁵³ in 2008 reinforces comparisons between *Red Riding Hood* and Stephanie Meyer's *Twilight Saga* and its adaptations, which both texts, rather than shying away from, utilise to promote Hardwicke's new film, with taglines and promotional captions such as, 'Now a major motion picture from the director of *Twilight*' (book cover) and 'the hottest thing since *Twilight*' (DVD sleeve). The way the film and novelisation are promoted in relation to *Twilight*, as paratextual and architextual intertexts, where the existence of the work is deliberately situated in relation to other texts and genre frameworks, suggests that they should not just be viewed as adaptations of 'Little Red Riding Hood', but as adaptations of the most successful popular romance story of the noughties. The role of the *Twilight* franchise in contemporary romance narratives will inform a discussion of *Red Riding Hood* and its novelisation at the end of this chapter, through a definition of the Dark Romance genre as well as an exploration of its reliance upon other fairy tale narratives. All three of the productions under discussion foreground the female quest, and so one of the aims of this chapter is to investigate how the hero cycle is integrated with romance and political allegory. The feminist-Jungian analytical model will play an implicit role here, drawing on the concepts discussed in previous chapters, such as, the collective shadow, individuation, and the fusion of archetypal images.

I will firstly examine the political readings of both films as this is already familiar territory in terms of this work, where we have seen 'Little Red Riding Hood' employed as a vehicle for the exploration of the collective shadow and social anxieties. This will lead on to a discussion of the intertextual nature of each of these works and how the tale has been

⁵³ The *Twilight Saga* is a series of four books written by Stephanie Meyer which charts the relationship of human teenage girl, Bella Swan, and her vampire boyfriend (and eventual husband), Edward Cullen. The series comprises: *Twilight* (2005), *New Moon* (2006) *Eclipse* (2007) and *Breaking Dawn* (2009). All have been adapted for the cinema recently with *Breaking Dawn* being released in two parts. All of the adaptations have had different directors with (coincidentally), David Slade (director of *Hard Candy*) directing *Eclipse*, which was released in 2007. The adaptations have received big budgets and have garnered huge profits in terms of box office turnover alone. For example *Breaking Dawn Part 2*, released November 2012, had a budget of \$120,000,000 and has so far grossed in excess of \$702,000,000 worldwide (IMDB).

adapted to create a conventional romance, while considering what effect this has on the reading of the fairy tale and the perception of its heroine.

‘Little Red Riding Hood’ and Political Allegory in the 21st Century

The Village opens with the funeral of a young man, and his father lying down by the graveside saying his goodbyes. The burial of a child by a parent is indicative that time is somehow out of joint, although at this moment we could not possibly know how. The image of the newly laid gravestone indicates the year 1897, and as the scene cuts to the wake, with the entire village eating around a large wooden table outside, it is clear that the film is set in a small puritan-like village in North America. As a montage of pastoral scenes accompanies the opening credits; children playing, a woman herding geese, and two young women dancing and twirling with their brooms as they sweep the porch, the film appears to build on nostalgic images of a rural way of life. However this idyllic opening is fractured by the dancing women suddenly discovering a plant with red berries growing by the porch. They stop and stare fearfully, eventually picking and then burying the plant, to return to their work with solemn concentration, all fun evacuated from their task. This scene indicates that there is something in the village – an undercurrent of fear, a secret, an unspoken agreement – and sure enough we soon learn that red is the ‘bad colour’, associated with ‘those we do not speak of’ who live in the forest, and red is never seen in the villagers’ homes or dress. The village, Covington Woods, is a bordered community where no-one is allowed to enter the surrounding forest or visit the ‘wicked’ towns, even in search of new medicines. Given the historical context, it is anticipated that the audience will assume the forest dwellers are Native Americans, as Coats and Cohen et al (2008) discuss in their article. As in ‘Little Red Riding Hood’ the forest is a dangerous place and instils fear in the whole community. The fear and evil associated with the colour red is not aligned here with corrupt sexuality or promiscuity, but has instead been discussed by several reviewers and critics in relation to contemporary US security: ‘the clash

of amber (the villagers' colour theme) and red (the monsters' preference) resonates with the government's colour coded terror-alert system' (Coats and Cohen et al 361). This contrast is neatly illustrated by two images which bookend the narrative:



Figure 47: *The Village*. Dir. M. Night Shyamalan. 2005.



Figure 48: *The Village*.

At the opening of the film a red-cloaked figure is seen walking in the woods in the reflection of a brook, and it is this figure who will later terrorise the village. This is replaced at the end by the heroine, Ivy, in less alarming amber, suggesting the crisis is over.

When skinned, but not eaten, animals appear all over the village the audience as well as the inhabitants interpret this as a threat from the 'natives'. After several events like this and an incident where the red-cloaked 'monster' terrorises the village during a wedding celebration, with everyone fleeing to their storm holds underground, the village elders organise an inquiry, with all the villagers to be questioned in the meeting hall to try and discover how the borders have been breached. This implicitly suggests that the elders believe an inhabitant of the village is behind the attacks, further reinforcing our doubts about Covington's portrayal as a colonial village in conflict with indigenous people. Amidst the fear of attacks from the 'others' and the comment that 'there are secrets in every corner of this village' (Lucius – *The Village*) is the romance of a young couple, the quiet and earnest Lucius, and the blind and tenacious Ivy, both children of the elders, who announce their

engagement. Ivy's close friend Noah, a young man with learning difficulties, and the only one not to be afraid of the woods or the attacks, reacts badly to the news and stabs Lucius, resulting in the latter's wounds becoming infected.



Figure 49: *The Village*.

As Noah exclaims 'bad colour' (*The Village* 2005), referring to the blood on his hands shortly after stabbing Lucius, we begin to suspect his other activities, his known journeys into the woods and his supposed 'innocence'. At this point, Ivy's father, Walker, decides that because Lucius is the victim of a crime Ivy should be allowed to travel through the woods to bring her fiancé some medicine, and so he reveals to her the mythology of 'those we do not speak of'. The truth about the 'others' is revealed to the audience slowly, interspersed with Ivy's journey through the forest. The monsters are in fact a creation by the elders used to scare the rest of the inhabitants into not venturing beyond the borders of the village. Walker confesses that the elders did not mean any harm, and that they only wanted to stop people going to the towns. He says the recent attacks on the animals were not committed by them, but he cannot travel to the town himself because he made an oath never to go back. It is also at this point that we discover that it is not 1897 but the late 20th century. However, it is never made clear whether Ivy understands this part of the deception or not, as, even though she has heard the

sound of a truck and is aware of modern medicine, her blindness means she physically cannot see the difference between Covington and life beyond the borders.

The creation of a terror state in *The Village*, for many, is an obvious portrayal of early 21st century politics where the cultivation of mass fear and hysteria in the wake of the terrorist attack on the World Trade Centre in 2001 enabled the US government to justify conservative and stringent policies regarding national security and civil liberties:

Resonating with an interpretation of Bush-administration policy following the events of 9/11, the community of Covington Woods is sustained by terror and by a story that is fabricated to create and sustain that terror (the village's leader shares the name Walker with George Walker Bush) ... without a doubt, the movie responds to or uses political and cultural debates spurred by 9/11, the establishment of the USA Patriot Act, and the notion of what Michael Taussig terms terror as usual. (Coats and Cohen et al 361)

This is easily compared with the historical context of 'The Grandmother's Tale' as the Christian church and the Inquisition created its own 'terror as usual', with a pervasive mythology of witches and werewolves in the 15th and 16th centuries, illustrating that a blurring between reality and fiction is still easily accomplished by those in power, and has a far-reaching effect on the national community and its perception of the 'outsider'.

This comparison is also applicable to Hardwicke's film. Set in the mountain village, Daggerhorn, in an unknown time – but what appears to be pre-19th century – *Red Riding Hood* opens with the heroine, Valerie, seen in flashback as a little girl running off to play in the woods with her friend Peter, where they dare each other to kill a rabbit. As the heroine's voice-over informs us, 'My mother always told me don't talk to strangers. Go and get water,

and come straight home. I tried to be a good girl and do what she said. Believe me, I tried' (*Red Riding Hood*), Hardwicke's film begins like the Brothers Grimms' story – with a caution from mother followed by an act of disobedience. And there, perhaps, all similarity between the adaptation and the traditional literary fairy tale ends. Fast forward ten years, and Valerie, now a young woman on discovering she is betrothed, against her will, to Henry Lazare, the wealthy blacksmith, decides to elope with her true love, Peter, the poor woodcutter. But just as they are about to leave, the village bell announcing a werewolf attack begins to toll, and on learning that it is Valerie's sister, Lucie, who has been killed, the lovers' plan falls apart. The villagers, having made animal sacrifices to keep the werewolf at bay for years are perturbed by the wolf's unexpected revolt, and decide to call in reinforcements: the werewolf hunter, Father Solomon. Alongside the romance of Valerie and Peter, Hardwicke chooses to focus on adapting the historical context of the oral story and the role of religion in its creation. The images on Daggerhorn's church doors reinforce the notion of a religious conflict, as the avenging angel holding a sword appears to be about to execute the Devil with a wolf's head. The images placed, one on each door, represent a simple divide between dark and light, good and evil, and from the moment Father Solomon arrives, we are unsure where he can be placed in this dichotomy, as his purple robe accessorised with a heavy crucifix represents the full weight of the divine Catholic church and the horrors of the Inquisition.



Figure 50: *Red Riding Hood*. Dir. Catherine Hardwicke. 2011.



Figure 51: *Red Riding Hood*.

His alarming news that the werewolf is likely to be an inhabitant of Daggerhorn, results in the village descending into a Milleresque crucible of suspicion and hysteria where innocents are denounced as witches, accused of communing with the Devil, and are tortured to death.

Under the banner of holy goodness he sets about barricading the village and terrorising its inhabitants, asking them and his guards to ‘Look for the signs: isolation, black arts, abnormal behaviour, strange smells. Your homes will be searched, your secrets brought to light. If you are innocent you have nothing to fear’ (*Red Riding Hood*). This not only reflects the Bush era already mentioned, as well as the context of the oral tale, but also Arthur Miller’s *The Crucible* (1953), which the novelisation emphasises further by having Valerie and her friends sneaking off into the woods during the harvest festival to dance and visit the boys’ camp, echoing Abigail’s and her friends’ actions in the play. In this way the collective shadow can be seen to envelop all of the communities here, as rational understanding is replaced with hysterical suspicion. In Daggerhorn everyone becomes fearful of each other, Valerie even stabbing Peter (her lover) because she suspects him of being the wolf. As the tension mounts and the wolf’s identity remains unknown, the audience is also compelled to be complicit in the suspicion, as the images of the characters faces gradually become more and more restricted, indicating how little we know them – could one of *them* be the wolf?

Figure 52: *Red Riding Hood*.Figure 53: *Red Riding Hood*.Figure 54: *Red Riding Hood*.Figure 55: *Red Riding Hood*.Figure 56: *Red Riding Hood*.

As well as creating suspects out of the main characters, these images also imply the tensions involved in the concepts of individual freedom and national security. This is demonstrated most effectively in the novel as Valerie walks home with her parents after her sister's funeral:

Entering through a reinforced barricade, they passed under the relentless glares of Father Solomon's soldiers patrolling on horse-back. The newly erected barricade was frightening; it meant that now the world was just the village against the Wolf. But it frightened Valerie for a reason that she was afraid to admit, even to herself. The barricade meant she would be trapped inside. It didn't even matter to her where the Wolf was, she realised in a moment of clarity. What mattered was that there was outside and she was not a part of it. (Blakley-Cartwright and Johnson 179)

Valerie's sense of claustrophobia can also be related to Ivy's exclamation 'there's no escape' in *The Village*; while Ivy shouts these words at Noah in fun as they are playing a game of hide and seek, their significance should not be underestimated, as the emphasis on the physical and psychological borders surrounding Covington is on them as restrictive rather than protective.

While the threat of the wolf in *Red Riding Hood* is real, the hysteria it creates can be further likened to the collective shadow in the way it results in people behaving in ways they would not normally, threatening people's lives, barricading the community, and persecuting people for their differences, actions that threaten the development of civilisation. This kind of response seen in *The Village* and *Red Riding Hood* echoes a line from Carter's original screenplay for *The Company of Wolves* (1984), 'there are no devils except the ones we have invented' (Crofts 110), which is particularly relevant when considering Noah's role within the narrative and the relationship between reality and fiction and the quest narrative. As Ivy travels alone through the woods with only a walking stick to guide her, she loses her footing and stumbles into a hole. In Jungian terms this can be likened to Alice in *Alice's Adventures in Wonderland* (1865), where falling underground represents a descent into the unconscious. It is after this fall that the red-cloaked monster appears, and as an audience we are unsure whether this is a figment of Ivy's unconscious, engendered by a life-time's worth of cultural mythology, or, that she is really being followed and terrorised.

Figure 57: *The Village*.Figure 58: *The village*.

As Ivy climbs out of the hole covered in mud the scene can be read in terms of colonial imagery as Ivy appears to be ‘going native’: she has left civilisation behind and must learn to survive in the wilderness. In psychoanalytical terms this can be seen as a birthing moment, as the realisation that she is being followed and must use her wits to survive is a reality and not a fiction. In this respect the heroine’s blindness acts as a metaphor for the state of most of the inhabitants of Covington Woods, as their refusal to look beyond the boundaries emphasises their short-sightedness, which contrasts with Ivy’s acute perception of her situation. Ivy and the monster play an intense game of ‘cat and mouse’ in the forest, with her eventually luring the beast to run, unwittingly, into the hole, echoing the trickery of the heroine in ‘The Grandmother’s Tale’. The ‘monster’ is later revealed to us as Noah, as we see him lying in the pit dying from his injuries.



Figure 59: *The Village*.

While Ivy in her blindness is able to perceive and conquer the mythology of ‘those we do not speak of’, Noah, wearing the red cloak that made him a monster in the villager’s terms, now effectively connotes a vulnerability, illustrating him as a victim of the elders’ manipulative deception. This is compounded by the fact that because Noah has learning difficulties the audience is compelled to see him as a ‘child’, innocent and ignorant of the adult world and its corrupting forces. According to the elders, when speaking of Ivy and Lucius and the future of the village, the ‘restoration’ of innocence is what they originally wanted to achieve when rejecting the modern world to create a crime-free, Utopian, Covington Woods:

It is in them that our future lies. It is in Ivy and Lucius that this way of life will continue. Yes, I have risked. I hope I am always able to risk everything for the just and right cause. If we did not make this decision we could never call ourselves innocent. And that is what we have protected here. Innocence – that I am not ready to give up. (*The Village*)

Instead, the elders create terror from a false consciousness. By failing to recognise the shadow side of humanity they have failed to learn the lesson of ‘The Grandmother’s Tale’, as

the community is not allowed to make an informed decision about how it matures and develops, and is therefore kept in an infantilised, ‘Nanny State’, that allows the elders to justify their terrorism as protection. It is in this way that Ivy, Noah and the elders challenge our perception of innocence and ignorance, concepts which are typically conflated within ‘Little Red Riding Hood:



Figure 60: *The Village*.



Figure 61: *The Village*.

Further examples of this can be seen when Ivy is seen placing her hands over her ears to block out the sounds of the forest, mimicking ‘see no evil hear no evil’, in a desperate attempt to remember the safety and ‘innocence’ of the village. In Figure 61, although Ivy is blind, her stillness in this scene makes it appear that she is aware she is surrounded by the ‘bad colour’, the very thing that creates fear and hysteria in her village. But the red berries are of course harmless, and it is the arbitrary meaning that is attached to them that is dangerous. The mythologising process can be seen to eventually corrupt Noah; his discovery of the monster suit kept by his parents, the elders, means he interprets the terrorism by the ‘creatures’ as a game the elders play, and which he re-enacts with Ivy in the forest with unintentional, but fatal, results. Thus the elders’ mythology and desire for innocence can be seen to infect him with a violence he does not understand, illustrating that ignorance is far more dangerous than knowledge, especially within the context of mythological acculturation.

When Ivy returns to the village and tells of her confrontation with a ‘monster’ the elders realise what has happened, and Walker announces, ‘We will tell the others he was killed by the creatures. Your son has made our stories real. Noah has given us a chance to continue this place, if that is something we still wish for?’ (*The Village*). The use of the word ‘others’ in reference to the villagers draws parallels between them and the ‘creatures’ or ‘those we do not speak of’ as a faceless homogenous group, indicating that even within small communities some will have privileged information and knowledge, while others will not, and that this is an arbitrary arrangement decided by those in charge. This also suggests that Ivy will remain complicit in the elders’ deception, and perhaps even now believes the story to be real, as her blindness means she did not know that it was Noah chasing her. Her primary concern is returning to Lucius, and the audience is comforted by their reunion. The search for ‘truth’ is left unresolved, although the audience is aware of the deception, the narrative remains suspended within it, creating an ambivalent response:

To accept the film’s conclusion as a traditionally happy ending, or even as closure, viewers must agree at some level that a farcical and sometimes violent – even if consensual – communalism (nationalism, in the flatly allegorical register) is preferable to a sustained negotiation with the world. Setting up these interpretive poles, Shyamalan leaves viewers hanging in the balance, using the cinematic medium to convey the position of being inbetween. (Coats and Cohen et al 370)

The tensions inherent to a liminal condition has particular resonance with the ‘Little Red Riding Hood’ narrative, as we have seen in Chapter 1 (53), in the hegemony between good and evil, innocence/ignorance and knowledge, and the wilderness and civilisation; all of these

themes are explored in the *The Village*, making it possible to read this film as a retelling of the folk tale. As Coats and Cohen et al explain, *The Village* is not based on a single text, but instead draws on shared narrative structures and themes of 19th century American colonial literature, like, *The Scarlet Letter* (1850).⁵⁴ Comparisons can also be made with the fairy tale and Arthur Miller's *The Crucible*, a play also set in the Puritan era during the Salem witch hunts, but which, as an allegory for 1950s Cold War US politics and the McCarthy era, has particular resonance here, not just in relation to Hardwicke's film.

All of these stories illustrate that history relentlessly repeats itself, re-enacting the same fear and hysteria for each generation with the creation of a new 'monster': '*The Village* imagines not a different future, or even a different beginning, but, most horrifically, the same one. Travelling through time does not change the possible futures but ensures that they are all violently, if also idealistically and lovingly, the same' (coats and Cohen et al 367).

Shyamalan effectively comments on the futility of this cycle by leaving us with an unresolved ending, and creating a liminality that is felt throughout the production as these stills illustrate:

⁵⁴ Nathaniel Hawthorne's *The Scarlet Letter* has already been mentioned several times in relation 'Little Red Riding Hood' and the fallen woman, and comparisons between Hester Prynne and her scarlet letter and Red and her cloak is frequent.

Figure 62: *The Village*.Figure 63: *The Village*.Figure 64: *The Village*.Figure 65: *The Village*.

These ghostly images punctuate events, all hinting at times past and people long dead: empty chairs, a village bell without a cord. Even the inhabitants occasionally occupy a ghostly space in the frame as they seem to glide past doorways and windows. This suggests that while Covington Woods does not exist in the 19th century its creation is real, just as the fear that people feel is real, even when those fears are unfounded. Hardwicke also includes this in her film; Father Solomon is killed by his own rule of ‘a man bitten is a man cursed’, and must therefore be executed when he himself is bitten, thus exorcising Daggerhorn of religious tyranny. But, as Valerie explains at the end of the film, this does not change the village; although the wolf and Father Solomon have gone, the villager’s continue to make sacrifices and barricade themselves in because ‘it’s the only life they knew’ (*Red Riding Hood*).

Clearly, *The Village* has many intertextual references with American literature and politics, as well as appropriating the themes and quest narrative of 'Little Red Riding Hood'. Hardwicke's film and the novelisation also engage with an intertextual framework as there are many references to other literary and cinematic retellings of the fairy tale. This is also something that critics have chosen to ignore, besides a vague comment by one reviewer: '[t]he problem with her *Red Riding Hood* may be that it is both too coy and too obvious in mining the subtext of its ancient narrative' (Scott, 1). Besides the historical context, other references to the oral tale can be seen in the suggestion of cannibalism when Valerie arrives at her grandmother's, and her father offers her some soup. In grandmother's absence, anyone familiar with the 'The Grandmother's Tale' will immediately recognise this moment, but the implication is not lost on those unfamiliar with the story. However, it is perhaps in the references to Angela Carter's werewolf trilogy where the director's agenda can be eked out in terms of contributing to the trajectory of the fairy tale and its retellings. Valerie's suspicion of her grandmother is emphasised repeatedly, and, as well as recalling Carter's casting of grandmother as the wolf in 'The Werewolf' discussed in Chapter 3 (126), we are also reminded of Warner's statement, 'that [this] is the crucial collapse of roles within [Perrault's] story' (Warner 181). Father Solomon also carries around a grisly relic of his dead wife's severed hand, which was the paw of a werewolf that he killed, explaining that at the time he did not know it was his wife whom he fought. This particular story-within-a-story is present and occupies the same space in Carter's 'The Company of Wolves'.

While Hardwicke's intertextual references are predominantly related to the oral tale and the literary tradition, the novelisation, conversely, relies on traditional 'Little Red Riding Hood' visual iconography to create its heroine, such as the rose as a symbol of Valerie's youth and beauty, which as the following passage suggests, is the source of her agency:

Most cloaks were staid and wooly [sic] and made of stiff tweed. This cloak, however, was not starchy or scratchy. It was impossibly thin and almost fluid, as if it were a fabric of rose petals. It felt cool to the touch. Feeling it against her bare arms and between her fingers, Valerie felt more powerful than ever before. (Blakley-Cartwright and Johnson 147)

Hardwicke does not adopt this sign system for her film. Instead she builds on the idea of a practical and resourceful heroine, as seen in ‘The Grandmother’s Tale’ and Carter’s short stories. Examples again include a comparison with the heroine from ‘The Company of Wolves’ ‘[who] has her knife and is afraid of nothing’ (Carter 133) and both Rosaleen (the heroine from the adaptation *The Company of Wolves*) and Valerie are visualised in a similar manner:



Figure 66: *The Company of Wolves*.



Figure 67: *Red Riding Hood*.

Both of these heroines wield symbols of male phallic power, knowing that female youth and beauty will not save them in a confrontation with a wolf, suggesting that a conceptual space does exist between ignorance and innocence. Carter’s and Jordan’s heroines are on a quest of sexual awakening as well as self-actualisation, whereas Valerie’s quest is more of a domestic

detective story that focuses on the identity of the wolf and her relationship to him, as she learns that she, and no one else, can communicate telepathically with the wolf.⁵⁵

The discovery that the wolf is in fact Valerie's father and that his aim is to pass on his 'gift' to his daughter, means that the sexual temptation/corruption of the heroine and her relationship with two men (Henry her betrothed and Peter her lover) is not the driving imperative of this production. Rizov, completely missing the point, responded to this twist, with the comment that, 'Unsurprisingly, patriarchy is the villain here ... her inner struggle is whether to go with solid and sensitive Henry or rough-but-exciting Peter' (Rizov 72). But, in Hardwicke's film, Valerie's choice is not between two men; it is clear from the beginning that it is Peter she is in love with, because he mirrors her own 'rough-but-exciting' nature. Rather, it is a choice between tradition and conformity or denying the father and a powerful birth right, making her own decisions instead of fulfilling a prescribed narrative destiny. That patriarchy is the villain *is* 'surprising', because although we are used to understanding the wolf in male terms, it is typically as a sexual suitor/predator, not as the biological and metaphorical father. Solomon also reflects this discourse as his warped sense of justice and witchfinder tactics for outing the wolf exposes the religious 'fatherly' role of the Christian church to be just as villainous. Such readings place monstrosity firmly with patriarchy as a system as well as with individuals, giving Hardwicke's production an unmistakable and distinctly feminist edge.

Fairy Tales and the Dark Romance Genre

Boggs and Pollard explain in their article (2006), that while terrorist-oriented cinema has been popular, productions post-9/11, besides docudramas, tend to be more ambiguous and not 'too realistic', suggesting that allegory is a much more comfortable way to explore

⁵⁵ It is worth mentioning here how the voice of the wolf is likened to the Devil in the novelisation, and is described as occupying a liminal position as human and animal, male and female (219) recalling debates on the abject discussed in the previous chapter.

contemporary anxieties. This is particularly significant in relation to the creation of these texts as romance narratives, as these are also valorised as a kind of ‘safe haven’ in an uncertain world:

As structures of industrial societies break down alongside an increasingly competitive labour market and rising social secularisation, traditional sources of security are disappearing fast. In this context, romantic love is gaining ever greater significance as a ‘secular religion’. Ingraham’s research on weddings as a recession proof industry, alongside many US postings to romance discussion boards in the wake of the World Trade Centre attacks in 2001 would seem to affirm this reading of romance as offering a secure meta-narrative in unsettled times. (Gill and Herdieckerhoff 493)

While the political allegory in both films is easily related to the context of ‘Little Red Riding Hood’ and specifically, ‘The Grandmother’s Tale’, the retelling of a cautionary tale about rape as a conventional romance narrative sounds, at the very least, problematic. As a parable of rape one might assume a romantic connection seems implausible, but the naturalisation of rape within other fairy tale narratives as part of the heterosexual dynamic is prevalent; in some versions of ‘Sleeping Beauty’ the heroine wakes to find she has given birth to twins, evidence that she is raped while she sleeps, and Rapunzel, after several visits from the prince finds her clothes are too tight, intimating that she is with child, ‘knowing’ nothing about the sex act or reproduction⁵⁶. These folk tales, and others, through Disney productions, have now become synonymous with fairy tale romance, most of which are based on the Innocent

⁵⁶ For these versions of ‘Sleeping Beauty’ and ‘Rapunzel’ see Italo Calvino’s *Italian Folktales* (1982).

Persecuted Heroine stories. While previous efforts to incorporate ‘Little Red Riding Hood’ into this schema have failed, there has always been the possibility of a romantic union, whether it is recognised in the Grimm’s introduction of the rescuing huntsman as a father/suitor figure or in the wolf himself. Both *The Village* and *Red Riding Hood* draw on other fairy tales that are more well-known for their romance to create an intertextual framework that generates a ‘romantic’ atmosphere. In *The Village* Lucius can be compared with Sleeping Beauty, as his unconscious state while Ivy goes on a quest to save him creates a gendered reversal of this story. While this reversal can be interpreted as empowering in feminist terms, as Ivy is the active agent within the narrative, and Lucius is completely dependent upon her success, as Radway asserts, ‘all romances eventually recommend the usual sexual division of labor [sic] that dictates that women take charge of the domestic and purely personal spheres of human endeavor’ [sic] (Radway 123). This is certainly true of Ivy as she now has more power than most in the village – she is aware at least of the elders’ deception – and her experience of the world beyond the village has been one of kindness and compassion, meaning she is not bound by the same despair and wickedness that the elders associate with the towns. However, in a reversal of Eve’s role, rather than sharing her knowledge she chooses to maintain the deceit to protect the ‘innocence’ of the community. The comparison of Eve with ‘Little Red Riding Hood’ has already been discussed in Chapter 1 (69), and it is used in both the film and novelisation, *Red Riding Hood*, but, interestingly, with opposite purpose within the texts. The book opens with Valerie as a little girl sitting in the top of a tree surveying the village and its inhabitants. This separates her from the rest of her community, illustrating to the reader that this is their protagonist, but also that she is an outsider. Valerie is given a kind of all-seeing view, making her the owner and director of a powerful gaze as she sits in the tree of knowledge. This is then undermined as she surveys the village wondering about individual dwellings and their construction: ‘Valerie always

wondered how it [her grandmother's cottage on stilts in the trees] had gotten there, but she never asked, because something so wonderful should never be explained' (Blakley-Cartwright and Johnson 5). This suggests that ignorance is preferable to knowledge, as if understanding somehow takes the 'magic' away, meaning that we see Valerie as a curious, and therefore dangerous, example of female agency, but not knowledgeable or active enough to be a threat. In contrast, the film uses the symbol of the apple, as Valerie's grandmother brings her one to eat while she is imprisoned. One could say that the grandmother is being positioned as the Serpent, but before Valerie gets to eat it, her guard steals it and takes a bite, again reinforcing that patriarchy is the corrupting force within Daggerhorn, whether it is located in the wolf or the authorities. The fact that Valerie cannot partake of the apple also suggests that, like the audience, she is not privy to special knowledge, and does not know the identity of the wolf. In this respect, Hardwicke's heroine is perhaps the most subversive Eve/Red, as Ivy and the Valerie of the novelisation choose ignorance over knowledge, whereas the former is cast as innocent despite her display of sexual desire and agency.

However, Hardwicke's film is not without its contradictions and skewed vision of female agency. Valerie's choice (unknown to the rest of the village) to reject her 'inheritance', as well as her act of defensive patricide, makes her a pariah. She no longer has a visible role within the village community, and she literally takes her grandmother's place by living alone in the woods with her cat: a description befitting any self-respecting fairy tale witch if ever there was one. This obviously recalls the discussion in the previous chapter with reference to the monstrous feminine, so that despite Valerie's triumph in combating the wolf, her familial associations and understanding of both sides of the psychic journey have relegated her to the primal forest (there is a suggestion here that Valerie's knowledge means she has intellectually surpassed the collective consciousness of Daggerhorn, but this is left unexplored and still positions her as beyond civilisation). Her choice to live alone in the

forest is also motivated, of course, by the fact that Peter, in the struggle to defeat the wolf, was bitten and is now a werewolf himself, meaning he too cannot remain within the community. Valerie has chosen her life of solitude so that Peter may occasionally visit her, illustrated by the closing scenes of the film as they gaze at each other from afar. Hardwicke chooses to reinforce the reading of the film in terms of a conventional narrative by making Valerie's lover an accidental wolf, and, more significantly, in the way the red cloak is presented to the heroine by her grandmother as a wedding gift. As figures 68 and 69 illustrate, the length and drapery of the cloak means it can be viewed as a bridal wedding train rather than the 'harlot's' garb with which it is typically associated:



Figure 68: *Red Riding Hood*.



Figure 69: *Red Riding Hood*.

Valerie's and Peter's status as pariahs, coupled with the imagery of them in a possible future (interspersed throughout the film), walking across a snowy, mountainous landscape, her red cape billowing out behind her, means the idea of an enduring but tragic romance overshadows and blurs the film's feminist discourse, as well as marginalising its political dynamic.

This last section will focus on the *Red Riding Hood* texts and their relationship to the *Twilight* franchise and the Dark/Paranormal romance genre which, for scholars like Lee (2008), are very similar to fairy tales in their formulaic plots, archetypal characters and their

marriage endings. In many ways the popularity of the dark romance genre in the noughties can be compared with the chick-lit genre in the 1990s, especially in terms of the reception of the novels: ‘Chick-lit has simultaneously attracted the adoration of fans and the disdain of some critics, who have dismissed it as trash fiction’ (Genz and Brabon 84). This description could easily be applied to the dark romance genre and its fairy tale framework. As Lee points out, folklorists and scholars always discuss ‘elite’ or ‘high-brow’ works by Carter or A.S. Byatt, while virtually ignoring the Romance genre (2008). Similar to the phenomenal success of Helen Fielding’s *Bridget Jones’s Diary* in 1996, which launched the chick-lit genre and which was also adapted into film in 2001, Meyer’s *Twilight* saga (2004 – 2008) heralded the rise in popularity of the dark romance⁵⁷ and many works situate themselves in relation to the franchise, as evidenced by the similarity between the promotional posters for *New Moon* (2009) and *Red Riding Hood*:

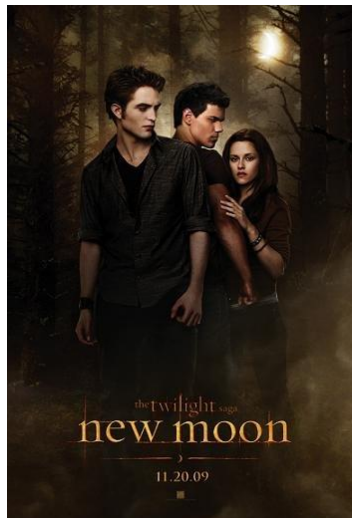


Figure 70: Promotional Poster for *New Moon* (2009).



Figure 71: Promotional Poster for *Red Riding Hood* (2011)⁵⁸.

⁵⁷ As of 2009 bookstores were reflecting the popularity of the genre with many shop frontal displays dedicated to exhibiting volumes of Dark Romance novels. Interestingly, there was evidently some difficulty in naming the genre with signs changing weekly. These included regular rotations of Dark Fantasy, Paranormal Romance, and Dark Romance, with stores eventually settling on the last, possibly because the inclusion of the words fantasy and paranormal would alienate some romance readers with a preference for the naturalistic mode.

⁵⁸ Images for promotional posters are available at IMDB.

Other dark romance productions, such as E. L. James's *50 Shades of Grey* (2012), also draw on this connection, as its author is also a self-confessed *Twilight* fan (Gompertz interview). Many products that were already a part of the genre have since received popular acclaim, including the *Sookie Stackhouse Vampire Series* (2001 -), also known as *The Southern Vampire Mysteries*, and its television adaptation *True Blood* (2008 -). The Romance genre, with its many sub-genres, whether it is Mills and Boon, Harlequin, chick-lit, or dark romance, is typically viewed with ambivalence, and frequently divides critics and scholars in terms of its value to women regarding feminist gains and the struggle for equality, because it typically relies on a traditional hegemonic depiction of gender roles:

Popular romance novels are often interpreted as providing insight into the way that women negotiate fantasy lives within patriarchal culture. Most scholarship on romance novels fall [sic] into one of two polarized camps that view these novels as conservative forms that uphold the existing patriarchal structure, or as subversive, resistant forms that challenge the existing structure. (Lee 53)

Critical appraisal of the genre by Tania Modleski (1990), Janice Radway (1991), and Imelda Whelehan (2000) all refer to this polarisation when considering the genre in terms of mass production, its popularity, and the way they seem to share 'the belief that a good romance thrives on conflict and antagonism between the sexes' (Whelehan 136). Furthermore, the fact that all romance novels tend to follow a prescribed formula seems to denigrate their value, as if the avid romance reader is merely reading the same book over and over again. So far, very little has been written about the dark romance as a genre and so it is worth examining here how it operates in relation to other Romance sub-genres. Unlike the chick-lit genre which

supposedly draws on realism, the dark romance creates a geographical framework like the fairy tale which, more often than not, takes place in the present, but which through supernatural elements or 'gothic style' settings creates a sense of 'once upon a time'.

Modleski defines the romance plot with reference to Harlequin novels:

A young, inexperienced, poor to moderately well-to-do woman encounters and becomes involved with a handsome, strong, experienced wealthy man, older than herself by ten to fifteen years. The heroine is confused by the hero's behaviour since, though he is obviously interested in her, he is mocking, cynical, contemptuous, often hostile, and even somewhat brutal. By the end however, all misunderstandings are cleared away, and the hero reveals his love for the heroine, who reciprocates. (Modleski 28)

This formula is virtually identical to the structure of the dark romance novel, as the heroine is typically in her late teens or early twenties, with the werewolf or vampire much older. The 'advantage' of paranormal suitors as immortals means they can often be very much older, potentially bringing several lifetime's worth of knowledge and wealth to their new relationship, but, this does mean that the temporal and epistemological divide between the hero and heroine is huge, with the heroine always appearing 'child-like' (and therefore in a passive role) when compared with her lover's experience. The 'confusion' in these relationships is often brought about by the suitor's reluctance to become involved with the heroine, which typically turns out to be because of his anxiety regarding his super-human strength and a fear that he might accidentally hurt the heroine. In terms of further defining the genre, what these novels all have in common is that they contain a mortal woman in love with a beast, whether it be a werewolf, a vampire, or a demon, suggesting, that they all use

‘Beauty and the Beast’ as an intertext at least, if not as the very foundation of their narrative, which Lee in her article describes as not being coincidental:

Beauty and the Beast and its variants are the tale types most frequently reworked within popular romantic fiction, with versions of Cinderella (ATU 510A) a close second. Typical interpretations of ‘Beauty and the Beast’ focus on the transformative power of love or on a shift in the female protagonist's attitude toward sex from revulsion to pleasure. The broader cycle of The Search for the Lost Husband Tales (ATU 425) - which includes ‘Beauty and the Beast’ and The Animal as Bridegroom (ATU 425A) - depends on female agency to achieve the male protagonist's transformation from animal or monster to human. (Lee 56)

The focus in this description is that the onus is on the heroine to tame her beast at the risk of being destroyed by him, drawing on ‘the *Liebestod* motif which is common in fictional depictions of romantic love, which encompasses the wish to die, and most commonly, be resurrected with ones’ beloved’ (Taylor 4). As we have seen, Carter subverts the concept of the *Liebestod* in ‘The Company of Wolves’ by having her heroine laugh in the face of the wolf before seducing him (121). However, thirty years after Carter’s strident heroine, a return to the masochistic self-sacrificing romantic is what appears to be on offer in these contemporary works. The opening of the *Twilight* film is a testimony to this, as Bella ponders, ‘I’d never given much thought to how I would die... But dying in the place of someone I love seems like a good way to go’ (*Twilight* 2008). The willingness to die for romantic love is also valorised in the novelisation, *Red Riding Hood*, as after the werewolf attacks and kills Lucie, Valerie and her girlfriends speculate why she would have risked

going out on a wolf night. The girls and their mothers suggest that she had gone to sacrifice herself to the wolf because she was heartbroken on hearing of her sister's betrothal to the man she loved, Henry. Faced with this possibility, Prudence, Valerie's friend, sighs, 'How romantic' (*Red Riding Hood*). And, this is certainly the case in *50 Shades of Grey* where Ana, a virgin, decides to submit to Grey's sado-masochistic sexual practices with the hope that she can make him fall in love with her and have a relationship beyond their sexual contract. In this way the desire to submit, suffer, and/or die for love is eroticised in all of these texts, so that the *Liebestod* can be associated with sexual union, as Taylor explains:

While 'wanting to die' also evokes le petite mort – the so-called 'little death' of orgasm – where Freud likens the 'condition that follows complete sexual satisfaction to dying', more importantly it implies the destabilisation of the boundaries between self and other. This metaphorical desire for the annihilation of the self is literalised in these scenarios; with partners who are (un)dead, both women see death utopically, signifying as it does eternal union with their immortal beloveds. (Taylor 10)

An example of how disturbing this can be can be found at the beginning of another teen romance, *Shiver* (2009), when the heroine, Grace, is dragged into the woods by a pack of wolves: 'They were licking me, biting me, pressing in. Their tongues melted my skin; their careless teeth ripped at my sleeves and snagged through my hair, pushed against my collar bone, the pulse at my neck. I could have screamed but I didn't. I could have fought but I didn't. I just lay there and let it happen' (Stiefvater 1). *Shiver* tells the story of Grace and her romance with werewolf, Sam, who comes to the rescue and saves her from the attack, which in the passage above can only be described as a metaphor for gang rape. Grace's passivity

and the choice of erotic words; licking, melted, pulse, coupled with violent diction; biting, ripped, fought, promotes the idea that heterosexual relationships are based on power struggles, where love is never far away from violence, and the dangerous male is a viable partner. The *homme fatale*/beast is also typical to all dark romance works, with Christian in *50 Shades* often being described as ‘predatory’ and ‘beastly’, while the room at the top of his house containing S&M equipment can easily be read in terms of Bluebeard’s chamber⁵⁹.

While Peter in *Red Riding Hood* is not a werewolf at the beginning of the novel or the film, he is continually cast in a dangerous light, with descriptions of him focussing on his association with the wilderness and the forest, and an emphasis on his *homme fatale* qualities: ‘He looked like no-one else, like the purple glow at the base of a flame, the most beautiful and the most dangerous’ (Blakley-Cartwright and Johnson 40). It is also significant that Peter by becoming a werewolf, in effect replaces Valerie’s father at the end of the film creating a kind of Electra complex where Valerie has rid herself of one patriarchal monster only to replace him with another. Hardwicke’s film does promote a conventional romance, but it does at least offer survival for the heroine, whereas the book ends unexpectedly in a moment of high romantic melodrama, akin to a Harlequin/Mills and Boon narrative, with the heroine in potentially mortal danger:

⁵⁹ This connection with the fairy tale is emphasised on E. L. James’s website where a ‘mini-film’ used to promote the novel features a red room, with a focus on keys and padlocks. Eljamesauthor.com.

She stepped towards him, arms out. They gave in to each other, finally, their bodies fitting together. Her cold fingers warmed on his cheek, and his arms slipped underneath her crimson cloak as her long blond [sic] hair blew around them. Enveloped in a shelter of white, standing out in black and red, were just the two of them. Valerie knew that she could never be apart from him, that she was what he was and that she would always be his always. She didn't care if he was the Wolf or not. And if he was a wolf, then she would be one too. She made her choice and brought her lips to his.

(Blakeley-Cartwright and Johnson 329)

The language of self-annihilation used here is unmistakably that of the erotic *Liebestod*, as not only does Valerie now belong to Peter, but she becomes him as well. The novelisation effectively creates an alternative ending to Hardwicke's film, as the last page of the book asks us, 'Is this truly the end of Valerie's story? Visit www.redridinghoodbook.co.uk to find out' (Blakeley-Cartwright and Johnson back fly leaf), where readers can access the final chapter of the book in pdf format, meaning that the reader can choose this ending should they prefer it to the film's. Sexual violence in the romance genre has been discussed by both Modelski (1990) and Radway (1991) in terms of reinforcing patriarchal notions of the rape fantasy, but which was by the 1980s no longer a typical event in the narrative:

Since the 1990s, sexual brutalities have become anathema within most mainstream popular romances, and the rape fantasy has been replaced with those that allow the heroine to explore and enjoy her sexuality both inside and outside of a committed relationship. Today, the only mainstream romance subgenre in which sexually violent elements are likely to appear is the paranormal romance. (Lee 54)

The fact that sexual violence is again making a resurgence in the romance genre and that many of the dark romance products are aimed at teenage girls, as well as having a large adult readership, suggests that any empowering feminist agenda is being undermined in the contradictory manner in which postfeminism operates in popular culture in the way it depicts heroines 'choosing' to be restricted and dominated by their male partners. In this respect the *Twilight* franchise seems to be infectious as one of the saga's main themes is negotiating the physical threat that Edward presents to Bella. Although Edward is not strictly an animal bridegroom, his role as a seductive and powerful male means he can be understood as a *homme fatale* for whom the heroine will do anything, including putting her own life in danger. Ultimately, *Red Riding Hood*, *Shiver*, *Twilight*, *True Blood*, *50 Shades of Grey*, and many others, all uphold the patriarchal belief that any beast can be tamed by female beauty if one is prepared to suffer the savagery, and the wait. This very complaint was levelled at Disney's animated *Beauty and the Beast* by critics such as Zipes:

If Le Prince de Beaumont stamps the Disney film in any way, it is in the manner in which it appears to want to further the independence of young women while encouraging them to play the mating game according to male rules and to serve the interests of a male hierarchy. (Zipes *Enchanted Screen* 232)

Unfortunately, the same can be said for the majority of the dark romances, as Valerie, Bella, Belle, Grace, and Ana, are all ‘empowered’ by their love for their male partners, allowing them to ‘tame their beasts’; the heroines of all these stories (including Ivy in *The Village*) act as saviours, making their active quests permissible because they are willing to sacrifice themselves for others in a way that reflects the traditional feminine role. In *The Village* love is seen as humanity’s most powerful tool. When one of the elders asks how he could send his blind daughter on such a dangerous journey, Walker replies, ‘She is more capable than most in this village, and she is led by love. The world moves for love. It kneels before it in awe’ (*The Village*). *The Village* is a collection of many appropriated tales and motifs, of which ‘Little Red Riding Hood’ is only one, and its association with the tale rests more with its political allegory and hero’s quest; but, like Disney fairy tales and the dark romance, it does wish to emphasise that romance and true love is an enduring force in an uncertain world. However, when considered in the context of Gill and Herdieckerhoff’s article (169), the security they are supposed to offer, especially within the realms of the dark romance, is exposed as the further entrenching of patriarchal norms where gender and relationships between the sexes are ‘barricaded’ within narrow ideological parameters. Hardwicke’s film can be viewed as a political adaptation, in its depiction of the tale’s historical context to reflect contemporary concerns, and in its refusal to make Red a sexual victim. But, ultimately, *Red Riding Hood*’s narrative (especially the alternative ending of the

novelisation) is framed within the animal bridegroom collection of fairy tales. In this way the archetypal frame of Red is extended to include the Innocent Persecuted Heroine model within a romantic context. Her acculturation into the romantic role, through the dark romance narrative, where the language of self-annihilation and the *Liebestod* are prominent, suggests that the endings of Perrault and Grimm have been combined to provide a moral lesson in heterosexual relationships, where the heroine ‘tames’/rescues her lover, only to be willingly consumed by him.

Chapter 5
Chapter 5: Red Riding Hood as ‘Cameo’ in Film and Television

As has been emphasised throughout this work, Red is not a typical fairy tale heroine in the way her character can shift between archetypes, and the last four chapters have examined how her role as victim, the *femme fatale*, the monstrous feminine, and the romantic heroine, which through the close analysis of several case studies, can all be found in 21st century productions. The following discussion will build on those frameworks but, for the remainder of this work it is now my intention to expand on the pervasive nature of the fairy tale.

In this chapter I will focus on the palimpsestic use of the red cape as an un/conscious intertextual signifier which will further illustrate Red’s diversity. As Stella Bruzzi explains in *Undressing Cinema* (1997), the function of costumes and clothing should not be underestimated, ‘rather they are spectacular interventions that interfere with the scenes in which they impose themselves onto the character they adorn’ (Bruzzi xv). With this in mind, it can be argued that Red seems to appear as a ‘cameo’ within productions, passing in and out of a story, with the cloak alerting us to her presence; its shade and shape, its timing within the story, its relationship to a setting, as well as its association with a character and/or actor, offers a multitude of possibilities in its ability to symbolise love, vulnerability, corruption, life, and death. This means that the way the cloak is used ultimately affects how audiences respond to heroines within these palimpsestic scenarios, and, by extension, the rest of the narrative. In such examples, the most obvious difficulty lies in defining and recognising whether all such moments can really be acknowledged as intertextual references, or whether they should be thought of as passing allusion or even over-interpretations.

Contemporary scholars, when discussing any kind of adaptation technique, frequently refer to Geoffrey Wagner’s theory (1975) of transposition, commentary, and analogy, as the

starting point for making distinctions between degrees of adaptation.⁶⁰ These three definitions are directly related to fidelity debates, whereas discussion on intertextuality typically focuses on the migrant nature of narratives and the self-reflexivity of the adaptation process. The many theories on intertextuality within adaptation studies engenders much debate and scrutiny, with many theorists, such as Kamilla Elliott in *Rethinking the Novel Film Debate* (2003), and Thomas Leitch in *Film Adaptation and its Discontents* (2007), expanding on Bakhtin's, Kristeva's and Genette's work⁶¹ to create their own taxonomies. While this method provides students and scholars with a diverse array of terms and ways to apply intertextual theory to texts, it also means that a definitive and fixed (especially in its terminology) approach to the field remains elusive. Leitch's main complaint about all the above theories, including his own, which he describes as 'embarrassingly fluid' (123), is that they do not offer clear distinctions and boundaries: '[they] do not adequately demarcate the frontiers of adaptation, the places where it shades off into allusion' (Leitch 94). He then goes on to illustrate this point by applying all ten of his strategies to one film, Baz Lurhman's *Romeo and Juliet* (1996). The creation of a static theoretical model is perhaps an impossible task, and whether such a fixed approach is desirable is also debatable; the process of adaptation is one of exchange, and often consists of the overlapping of narratives between media, therefore there is no limit to how they may overlap and how one might wish to describe them. Evidence of this can be seen in the creation of narrative franchises, derived from literary works such as *Bridget Jones* (1996), *Harry Potter* (1997-2007), and *Twilight* (2005-2008), where their titles not only refer to novels and films, but encompass cultural

⁶⁰ For further explanations and explorations of Wagner's theory see, *Screen Adaptation: Impure Cinema*. By Deborah Cartmell and Imelda Whelehan (2010), Thomas Leitch's *Adaptation and its Discontents* (2009), and Kamilla Elliott's *Re/thinking the Novel/Film Debate* (2003).

⁶¹ This typically includes reference to Mikhail Bakhtin's *The Dialogic Imagination* (originally published in 1975), Julia Kristeva's *Desire in Language: a semiotic approach to literature and art* (originally published in 1980) and Gerard Genette's *Palimpsests* (originally published in 1982).

ideologies and mores, as well as video games, figurines, and cooking tips. A part of the appreciation for franchise products could be in the way they offer 'quick narratives', recalling the stories to our minds instantly and bypassing the time-consuming process of reading or watching something again, while manufacturers gain from audience investment in 'new' products through the same narrative. I would argue that a similar technique is being adopted in the creation of 'cameo-Reds' but one which is perhaps more obviously seen in advertising and marketing campaigns. The trend for the advertising industry to adopt narratives is sophisticated but simple: by coercing audiences to invest their imaginations into a familiar product this will often extend to their finances. Fairy tales are prime candidates as their stories and characters can be invoked in a single image, and in a way that incites instant recognition in the subconscious, as well as in the conscious, psyche. While it could be argued that this type of intertextuality is related to the references of 'Little Red Riding Hood' found in literature, television and the cinema, I have chosen to exclude analysing advertising's semiotics here, as the latter relies on its own cultural awareness, meaning that it is always intentional and manipulative because a company does not want its meaning to be missed. As Roland Barthes says:

in advertising the signification of the image is always intentional; the signifieds of the advertising message are formed a priori by certain attributes of the product and these signifieds have to be transmitted as clearly as possible. If the image contains signs, we can be sure that in advertising these signs are full, formed with a view to the optimum reading.

(Barthes *Image* 33)

The conscious appropriation of cultural knowledge is obviously found in texts beyond advertising, but it is within these narratives that the possibility of unconscious adaptation also exists: where a story-within-a-story is created without an author's or a director's *a priori* knowledge, where the recognition of an allusion or reference is made *a posteriori* through the dialogic exchange of reader/viewer response. For this reason I will examine 'Little Red Riding Hood' within an advertising context in the following chapter, so that here the focus can remain on the recognition and definition of intertextuality, as well as unconscious appropriation, a theory which, as I demonstrated in Chapter 2, has so far remained on the margins of adaptation studies.

The aim of this chapter, then, is to establish if and how 'Little Red Riding Hood' is being appropriated in film and television productions through the use of the red cloak as a powerful cultural meme. Its ability to invoke the cautionary tale creates a kind of genealogy that is compatible with the Jungian concept of the collective cultural un/conscious and the development and repetition of archetypes. The marriage between the concept of the cultural collective unconscious and intertextual meme theory will underpin this chapter, while considering the implication of the portrayal of Red in relation to heroines and by extension, girls and women. As discussed in Chapter 1 (92), the character of Red is archetypally split, so that she is either seen as a prepubescent little girl or a young woman. For this reason I have divided the chapter into two with the first section including a series of case studies where Red appears as a cameo as a little girl. Specifically, I will examine three contemporary filmic works, the *Red Riding* trilogy, 1974, 1980, and 1983 (2009) *Pan's Labyrinth* (2006), and *Schindler's List* (1993)⁶² (*Pan's Labyrinth* being the only text not to have a direct literary source), with the aim of proving that the image of the little girls in red are indeed Red Riding Hoods, while considering their role within these films. The second part of the chapter will

⁶² Although the novel *Schindler's Ark* and its adaptation *Schindler's List* are pre-2000 example I have decided to discuss them alongside the post-2000 examples as they are all adopting the same method, effectively illustrating the iconic use of this image within in the war film.

examine the appropriation of the image of Red in relation to young women, seen in a myriad of productions such as *Camelot* (2011), *Doctor Who* (2010), *Buffy the Vampire Slayer* (2004), *Northanger Abbey* (2007), *A Midsummer Night's Dream* (1999), and *Pride and Prejudice* (1995)⁶³. However, for this section I will focus on the BBC 1 television series *Merlin* (2008 -), where the construction of Morgana provides many points of intertextual recognition between her character and Red Riding Hood. This case study is particularly germane because it is arguably executed in an unconscious way, as well as illustrating the homogenisation of the *femme fatale* archetype.

The Child Archetype

As explained in Chapter 1 (70), the creation of Red as a child heroine by the Grimms in their revision of *Kinder- und Hasumärchen* was motivated, in part, to cater for a children's audience. As well as providing a point of identification for the child reader or listener, the depiction of a child, instead of a young woman on the cusp of sexual maturity, further emphasises her loss of innocence, and undoubtedly engenders an altogether different signification, affecting the way adults and children respond to the story. The child archetype in adult productions is a very powerful symbol in terms of Jungian theory, as the subjectivity of the child is often replaced with adult projections of anxieties, hopes, and fears. This section will explore how the image of Red as a little girl has been appropriated for adult literature and films in a palimpsestic way, where the tale of 'Little Red Riding Hood' is embedded within narratives about war and corruption. Because none of these texts have been discussed in relation to the tale, I will begin by establishing how the literary sources, Thomas Keneally's *Schindler's Ark* (1982) and David Peace's *Red Riding* quartet (1999-2002), promote an intertextual reading with the story, before considering how this is visualised in all the filmic texts.

⁶³ Again, some of the discussion will include pre-2000 examples as a means of demonstrating the genealogical trajectory of the fairy tale at work within the cultural collective.

In *Schindler's Ark* the tale is invoked through the story of Genia, a little Jewish girl, who is taken in by the Dresner family in the Cracow ghetto, and whose passion for the colour red earns her the name Redcap. Redcap, or Rotkäppchen, is of course the German name of the Grimms' story, and so within the novel it is impossible to ignore this reference, making this a deliberate and conscious invocation of the heroine and the story. Red Riding Hood's journey is also recalled when Genia is described, during the dissolution of the ghetto, as walking 'among a forest of gleaming SS boots' (Keneally 146). Genia survives the 'Aktion' (the transfer of the inhabitants of the ghetto to concentration camps) by hiding in the evacuated ghetto, but from this moment we never hear of Genia's movements first hand or indeed what happens to her. The memory of her is only recalled by other characters as she eventually disappears from the text altogether, obviously symbolising the untold stories of millions of displaced people. The understanding of Genia as a Red Riding Hood archetype brings together German history and German folklore in a way that recalls the inception of the German tale itself, in relation to German anxiety regarding the advances of Napoleon in the early 19th century.

The employment of fairy tales, not just 'Little Red Riding Hood', as political vehicles is historically widespread as many political movements have re-written or manipulated stories to suit their agendas. Stories were adapted by the Nazis and allied forces during World War II for making propaganda films, where the wolf, resembling Adolf Hitler terrorises the innocents of Europe, or conversely, the allied forces terrorise an Aryan-looking Red Riding Hood. This has continued into the 21st century with the 2005 music video for 'Look into my eyes' performed by Danish band Outlandish, a consciousness raising song on the tensions between Israel and Palestine, where the red hood is visualised with a keffiyeh. The re-writing of stories by Nazi powers and the Nazi opposition during World War II is well

documented⁶⁴, therefore making Keneally's invocation of the tale even more significant, as it can be understood as part of the story's trajectory during political upheaval or crises in a German context. However, the fusion of the ideological with the mythological is central to all these texts as they blend realism and fairy tale allusion or fantasy to articulate human atrocity. As we have seen, 'Little Red Riding Hood' is particularly useful for exploring political and social anxiety in relation to the collective shadow, as its seemingly simple divide between good and evil, where an innocent is consumed by a greater atavistic and destructive force, is easily translated into a variety of situations where communities are suffering, and here we witness this in terms fascism and corruption, and the Holocaust. This is also evident in *Pan's Labyrinth* which is set a few years after the Spanish Civil War, when partisan resistance is still involved in brutal conflict with Franco's fascist army; and in *Red Riding* where the social corruption that binds the West Yorkshire metropolitan police with local government, the construction industry, and the press, sees innocents framed for the rape and murder of children and women for financial gain.

At first glance the most obvious connection with the tale in *Red Riding* is the title itself, as West Riding, an area of Yorkshire, becomes Red Riding. In Genette's terms this can be understood as a paratextual allusion, and although the title does not completely invoke the tale, the ubiquity and internalisation of folk tales means we naturally anticipate the phrase and want to finish the title with the word, 'hood'. There are of course other intertextual moments, as the little girl who goes missing in the first novel, *1974*, is dressed in a red-hooded anorak, and her kidnapper, rapist, and murderer is often referred to as the wolf. Peace also uses the quartet's historical backdrop of the Yorkshire Ripper murders to provide a

⁶⁴ Further information on the use of *Little Red Riding Hood* as propaganda can be found in Jack Zipes' book *The Trials and Tribulations of Little Red Riding Hood* (1993) which includes a discussion of the re-writing of the tale during WWII. And a current research project led by Ron Schlesinger is also underway, funded by the German Film Studios of the Former East Germany, entitled 'Little Red Riding Hood in the Third Reich. German fairy tale film production between 1933 and 1945' also reveals the appropriation of many fairy tales during war-time. Web Address: http://einestages.spiegel.de/static/profile/46965/ron_schlesinger.html

contemporaneous equivalent to the rape and murder of the courtesan in Perrault's story. An example of this can be seen in *1980*, which focuses on the Yorkshire Ripper and includes several monologues from the serial killer's perspective; he describes stopping a young woman, who has been visiting her grandmother, crossing a city park to ask her the time. His affable demeanour and a comment on what 'good eyes she has' recalls several scenes from the tale:

you should be careful out here alone in this park at this time of night you cannot trust anybody these days and e [sic] stooped to pretend to tie my shoelace and then e [sic] took the hammer from my pocket and e [sic] hit her twice on top of the head and dragged her from the path ... (Peace 278)

As well as establishing a clear link with the tale, the explicit violence and use of the word 'dragged' effectively eradicates any possibility that these Red Riding Hoods are willing victims.

I would argue that these textual allusions prove that the story and archetype of Red Riding Hood is being invoked consciously in these literary texts, but the adaptations, rather than embellishing this connection in the dialogue, instead rely upon our visual semiotic understanding that has been engendered by the prevalence of the folk tale.

The films *Schindler's List* and *Red Riding* portray the little girls similarly as they have no voice and are used to inspire action in the hero(es) in a way that is compatible with how Jung describes the function of the child archetype 'as an image belonging to the whole human race and not merely to the individual ... the child motif represents the pre-conscious childhood aspect of the collective psyche' (Jung *Archetypes* 161). The heroes, then, are being called on as parental guardians within their communities to protect the whole of society, not

just individual children. Critics have suggested that folkloric and mythological allusions within realist productions allow for the expression of atrocity in a way that encourages collective responsibility and understanding, as Sanders explains in relation to the re-telling process of myths: ‘In the end the need to weave stories around terrible events is seen to be a remarkably stable need in human society; we displace reality in order to survive, and to evade the awful truth that the capacity for cruelty is within us all’ (Sanders 86). But by the same token, the potential for deliverance and compassion is also within us all and this is something each of the works articulates through the deaths of the little girls in red.

Unlike in the novel, we first encounter Genia in the film when Oskar does, at the dissolution of the Cracow ghetto. The repositioning of her character removes some of her subjectivity as here we do not know her name, her passion for red, or how she came to be there. As Oskar, watching from a distance, follows her actions through the streets, she appears more like an apparition. No one else seems to see her as she swaps between queues of people and wanders among the crowd:



Figure 72: *Schindler's List*. Dir. Steven Spielberg. 1993.



Figure 73: *Schindler's List*.

The camera moves between the girl and emotional reaction shots of Oskar as people are executed in the streets. Until now Oscar has been blind to the full horror of the Nazi regime, and as discussed by Mark Rawlinson, the image of the girl in red acts as a moment of epiphany and a call to conscience (1999). Although there is more emphasis on the importance

of witness and the danger of inaction in the novel, the effect is similar. In the novel Oskar surmises: ‘‘Beyond this day’, he would claim, ‘no thinking person could fail to see what would happen. I was now resolved to do everything in my power to defeat the system’’ (Keneally 147).

The filmic image of the little girl in *Red Riding* also takes on this role. In the first of the trilogy’s adaptations, *1974*, Clare Kemplay, 10 years old, is reported missing when she does not return home from school. Several days later her body is found with swan’s wings sewn into her back, having suffered torture and rape before being asphyxiated. Reporter, Eddie, believing there is a connection between Clare’s fate and several other missing girls, becomes obsessed with the case when he realises that the police seem to be closing ranks. Because Clare is visualised by Eddie after her death, her presence also takes on a ghostly quality as she is seen running across the school yard, turning and waving before she disappears into class:



Figure 74: *Red Riding 1974*. Dir. Julian Jarrold. 2009.



Figure 75: *Red Riding 1974*.

Eddie also carries a school photograph of Clare around with him, and as he continues his investigation, the image of Clare, missing posters, and school photographs of other missing girls populate the *mise-en-scène*. This haunting obviously recalls the traditional interpretation of ghosts in literature and film, where an unresolved trauma within the community cannot be

healed until the girls' deaths are understood or avenged, as well as recalling Bacchilega's assertion that we always return to narratives when we instinctively know there is more to be gleaned from them (12). In this way the unlikely heroes that populate the *Red Riding* works are called into action, putting their lives in danger as they inadvertently become saviour figures:

'So why go on?'

'Because I believe in right and wrong. I believe I will be judged and not by them. So fuck them all's what I say.'

'Eddie!'

I turned and squinted into the fading winter sun.

'You've never had the urge to go and deliver us all from evil then?'

'No' I shouted from across the empty car park.

'Liar' laughed Barry ... (Peace 60)

But Eddie, along with at least five others, becomes a failing hero and is killed, unable to expose the truth.

In *Pan's Labyrinth* the invocation of the archetype takes on a different aspect as the story is told from Ophelia's perspective, giving her a sense of identity and agency that the little girls of *Red Riding* and *Schindler's List* do not possess. There are also no explicit references or literary counterpart to compare how the image of Ophelia as a Red Riding Hood might be described, suggesting there is a semi-unconscious aspect in this text. However, Ophelia can be seen to represent several fairy tale heroines; most critics describe her and the story as an adult adaptation of *Alice's Adventures in Wonderland* (Lewis Carroll, 1865), but as Jack Zipes points out, the Freudian family romance that articulates Ophelia's desire to

return to a lost homeland equates her more with Dorothy in *The Wizard of Oz* (Frank Baum, 1900). Ophelia lives with her incapacitated and heavily pregnant mother and her violent and tyrannical step-father, the fascist Captain Vidal. Her escapist fantasy includes a faun who tells her that she is really a Princess from an underground realm, and that to return to her rightful home she must perform three tasks. Her return to the fairy realm is coupled with her dying moments and ‘ruby slippers’ are a part of her outfit in the throne room:



Figure 76: *Pan's Labyrinth*. Dir. Guillermo del Toro. 2006.

Zipes also compares Ophelia to Snow White in appearance but interestingly, he does not draw on the Red Riding Hood archetype as a possible connection, or on the visual similarity between Ophelia and Genia with their long red coats and ankle boots. While the silhouette of their figures is similar, the cut and fabric of each of the girls' overcoats is made distinctly appropriate for each narrative; Ophelia wears a long silky sheer coat that looks like a regal robe, trimmed with gold thread, whereas Genia's woollen tweed is more befitting for referencing a peasant folk narrative; and Clare's anorak connotes a distinctly British working-class, seventies culture.

The call to conscience in *Pan's Labyrinth* can be seen in the partisans' resistance to Fascist rule; like Ophelia they are also trying to defend their homeland. The Captain's doctor, an undercover member of the resistance, eventually confronts Vidal when he refuses to

prolong the life of a suffering captive, and he explains that obedience is tantamount to complicity, when he says: ‘To obey – just like that – for the sake of obeying, without questioning, that’s only something people like you can do, Captain’ (*Pan’s Labyrinth*). The doctor pays with his life, unable to stop Vidal. Ophelia is also included in this resistance as she chooses to sacrifice herself when told by the faun that to return to the underground realm as Princess Moanna, she must use the ritual knife to spill some of her brother’s blood into the portal. Reading this scene as a moment of temptation, Ophelia wrestles with her shadow and ultimately refuses to sacrifice someone more helpless than herself for her own gain, proving her worth and becoming a saviour figure.

Like Red Riding Hood’s cloak, the semiotic signification of red in films is complex and has many connotations, and all of the films use colour provocatively. This is perhaps most obvious in *Schindler’s List*, as aside from the red coat the rest of the film, its *mise-en-scène*, and even the body of the child, is in black and white, meaning, as an audience, we are aware that the little girl’s appearance is an explicit symbolic moment. In *Red Riding*, Paula, Eddie’s girlfriend, with her red-hooded cardigan, nails, and lipstick, could easily be perceived as a *femme fatale*, as she indirectly leads Eddie to his death. But her fragility, suffering, rape and murder, in the end, means that we can surmise that West Riding is not only a dangerous place for little girls but its women also cannot escape becoming Red Riding Hoods. The missing girls’ school uniforms are also red, but perhaps most significantly is the red of the blood that they all spill. *Pan’s Labyrinth* emphasises this by restricting colour, as the warm tones of reds and oranges are only prominent in the fairy realm while earthy browns, greens and blues dominate the real world of the mill in the forest. As Zipes points out, the colours merge, however, in the final scenes when Ophelia is mercilessly shot by the Captain, and the redness of her blood contrasts starkly with the night-time scene (2008):



Figure 77: *Pan's Labyrinth*.

The girls' red coats can be read as symbols of the danger they are in and the life-blood they ultimately spill, and while the Red Riding Hood imagery in all of these works is clear, the archetype is also merged with their symbolic purpose as sacrificial victims. Their deaths articulate a fear for the viable future of humanity, as without children there will be no future. As Jung says, 'One of the essential features of the child motif is its futurity. The child is potential future, [signifying] as a rule an anticipation of future developments' (Jung *Archetypes* 164). But their tragic deaths also awaken a sense of responsibility in others that calls for social renewal and purpose in a way that references Iphigenia and Christ: two of the most famous sacrifices in the Western canon. As Derek Hughes points out, although the ritual of sacrifice itself is barbaric, it was most likely born out of the desire to create order from the chaos of existence – that in exchange for human lives the crops will grow, humanity will be delivered of its sins, or the winds will blow so that the Greeks can sail to Troy. The combination of folklore and ritual sacrifice, fused with real historical moments allows the audience to attempt to understand the barbarism that continues to repeat itself throughout history, across the globe, and in all our cultures:

In literature, human sacrifice is often used to express a writer's reaction to the residue of barbarism in his or her own culture. The meaning attached to the theme therefore changes profoundly from one period to another, yet remains as timely an image of cultural collapse as it did over 2000 years ago. (Hughes preface)

Further examples of colour semiotics in relation to sacrifice can also be found in the Ancient Greek ships with red sails carrying human sacrificial offerings, and Roman Catholic cardinal robes, which are bright scarlet, symbolising the blood of Christ. A folkloric link with this semiosis can be found in the medieval poem 'About a girl saved from wolf cubs',⁶⁵ which tells the story of a girl given a red tunic by her grandmother on her baptism day, and who when lost in the woods is able to tame a pack of wolves and return home, because of the redemptive power of her tunic. This poem, regarded by some folklorists as an early forerunner of the cautionary tale, is often overlooked when thinking about Red Riding Hood allusions, but I would argue the redemptive power of the red tunic is being invoked in these filmic works. But instead of being 'saved' or rescued like the little girls in the medieval poem and the Grimms' tale, these girls take on a purely symbolic and mythic form in their deaths, so that the ritual of sacrifice can incite the heroes to harness a sense of collective responsibility, countering collective apathy.

All of the works draw on the concept of a male hero or saviour figure but the *Red Riding Quartet* is particularly dense with religious imagery. Although not strictly a war film, the lack of human reason and compassion in chaotic times is equated here with the end of the world and the war between good and evil. Allusions to Christ can also be found in the

⁶⁵ Discussion of *About a Girl Saved from Wolf Cubs* as an early forerunner of *Little Red Riding Hood* can be found in Jan M. Ziolkowski's *Fairy Tales from before Fairy Tales: The Medieval Latin Past of Wonderful Lies* (2007) and in Christina Bacchilega's *Postmodern Fairy Tales: gender and narrative strategies* (1997).

descriptions of the stigmata that the little girls are marked with, and the red rose-head (often used in symbolic association with Red Riding Hood) found in the little girl's vagina can be aligned with Christian martyr symbolism. The symbolic presence of the girls is a technique that Karen Lury claims is unavoidable when portraying children in adult works, as their position as Other to the adult world means they are often 'ciphers for adult anxieties, fantasies and fears' (Lury, 107). The child occupies a complex space for audiences as we can all identify with the concept of childhood and what being a child is like, while at the same time it is a state of being that can never fully be recalled, making it seem distant and Other, perhaps mythic. In the context of the war film this means that the child is at once a subjective and symbolic everyman figure that is able, like the folklore that informs these productions, to transcend time and place to offer fresh insight into specific political and historical moments:

The metalanguage of myth is deployed ... as an accessible code to communicate and discuss complex, and often troubling, ideas. Its additional deployment for political purposes should also be registered. In turn, the persistently adaptable and malleable myth is given a newly relevant social and cultural geography. (Sanders 69)

The little girls' presence, momentarily but repeatedly, haunts the screen, the hero, and the audience long after the film has finished, as within these narratives where a little girl dies, we are left with the notion that she is a sacrificial victim, articulating a desire for social collapse, purification, and/or renewal that encourages us to reflect on our own historical moment. As Jung says:

The child motif represents not only something that existed in the distant past but also something that exists now; that is to say, it is not just a vestige but a system functioning in the present whose purpose is to compensate or correct, in a meaningful manner, the inevitable one-sidedness and extravagances of the conscious mind. (Jung *Archetypes* 162)

In terms of intertextuality, the little girls here are all linked by their archetypal relationship with Red Riding Hood, and their purpose as sacrificial victims extends the semiotic understanding of the red hood and the fairy tale character, but there is also the question of their relationship with one another. To clothe a little girl in red for film can be seen to build upon a semiotic trajectory, and I am sure that readers will be able to think of other examples, such as, the drowned daughter and the homicidal dwarf in Nick Roeg's *Don't Look Now* (1973), and Stephen Hopkins' *The Reaping* (2006), where a little girl is offered as a sacrifice by a demonic cult. While there has not been time to consider their connection here – and whether all little girls in red can be considered invocations of Red Riding Hood is uncertain – but their existence does emphasise that ‘All utterances are dialogic, their meaning and logic dependent upon what has previously been said and on how they will be received by others’ (Allen 19). The fact that ‘Little Red Riding Hood’ is so useful in conveying ideas regarding political and ideological upheaval and suffering suggests it will continue to be appropriated in this way. The red cloak as a powerful cultural meme has an established trajectory providing audiences with a moving and numinous moment that is based on the pleasure of re-telling familiar stories, where ‘the palimpsestuousness of the experience ... oscillati[ng] between a past and present one’ (Hutcheon 172) has parallels with the way archetypes are experienced by each new generation as ‘primordial images [which] undergo ceaseless transformation and yet remain ever the same’ (*The Practice of Psychotherapy* 196).

Rites of Passage

Another way in which the red cloak functions intertextually in cultural productions is in relation to young women, and the rites of passage moment that associates them with the mythic hero cycle. If, as Stella Bruzzi explains, ‘clothing can be seen to construct an independent discursive strategy’ (Bruzzi xvii), then what is the purpose in associating heroines with ‘Little Red Riding Hood’: the story itself as well as the character? While the little girls in red in the previous section are involved in a symbolic meta-narrative that contrasts the innocence of childhood with the corruption and violence of the adult world, the red cape’s association with young women is just as complex and perhaps more multiplicitous, as its symbolic connotations become intricately bound to a subjective identity that is often linked to sexuality. There are many examples where the red cape is invoked consciously and explicitly for films and television in association with young women, and as a way of beginning this discussion I will provide a few brief examples from different genres, before closely examining how this intertextuality is sustained in *Merlin*, effectively illustrating how the cameo of Red is so versatile in its ability to cross genres and narratives.

The most obvious reason for cloaking a heroine in red is to emphasise that she is in some kind of danger. If one chooses to view the cloak as a cultural meme that conveys sexual danger then an effective use of the item can be seen in Michael Hoffman’s *A Midsummer Night’s Dream* (1999):



Figure 78: *A Midsummer Night's Dream*. Dir. Michael Hoffman. 1999.

As Hermia and Lysander elope we see them travelling through the forest and preparing to rest for the night. Lysander tries to persuade Hermia that they lay together, but she insists they sleep apart for modesty's sake. Her red travelling cape subtly and unconsciously alerts the audience to the possibility of sexual danger, and, as Puck bungles his love potion application, and Lysander bounds off after Helena, Hermia is left abandoned in the wood. On waking, calling for her lover, she describes her nightmare: 'Methought a serpent eat my heart away, / And you sat smiling at his cruel prey' (Shakespeare Act II Sc ii 46). This passage has been interpreted by critics as a reflection of Hermia's sexual fears – that Lysander will abandon her because he is only driven by sexual gratification and does not really love her (Holland 1980). The serpent can be interpreted as phallus or Satan, both of which have the power to 'consume' Hermia by making her a fallen woman should she give in to sexual temptation, but also because she has disobeyed her father and eloped with her lover. The situation leaves Hermia, as reiterated by the final line of her soliloquy, 'Either death or you I'll find immediately' (Shakespeare Act II, Sc ii 46), no choice but to place herself at the mercy of Lysander's affections. While the connection between Hermia and Eve in this scene, in the way the former disobeys her father, and through her encounter with a serpent, the costume choice within the film also connects her with Red Riding Hood, which, as we have already

seen, is intricately bound to the bible story. It is therefore possible to surmise that it is not just aesthetics that motivates costume choice, but the unconscious collective cultural knowledge of colour symbolism and how the fairy tale and the Christian creation myth are intertwined, resulting in their invocation within other stories.

Other cinematic examples where the red cloak is used in this way can be seen in the BBC television series *Pride and Prejudice* (1995) where Lydia and Kitty, both wearing red cloaks, are flirting with the soldiers in Meryton, and of course Lydia puts herself in great ‘danger’ when she elopes with Wickham. Colour coding is also used in ITV’s film adaptation of *Northanger Abbey* (2007), and interestingly here, hue also plays a role. As Catherine is evicted from Northanger in the middle of the night she is wearing a very long woollen, dark red travelling cloak, indicating her vulnerability, while earlier in the film we see Isabella wearing a bright scarlet satin bolero as she abandons social propriety and gives in to her sexual desire by accompanying Captain Tilney to a private room. The hue effectively encourages the audience to view their characters differently; because the director wants the audience to sympathise with Catherine, the red is muted and modest, whereas the scarlet of Isabella’s garment encourages the viewer to perceive her as a ‘scarlet harlot’ a fallen woman. Although Isabella is not a likeable character within the story it is unjust that the audience is led to view her sexual vulnerability as less important because it can be perceived as active instead of passive.

While all three of these examples have literary sources, there is no indication that these heroines are clothed in red in the text – in contrast to *Red Riding* and *Schindler’s List* – these are purely cinematic visions. It is possible that costume choice is motivated purely by aesthetics here, but I would argue that they are unconsciously driven by the narrative, and the difficult sexual situations all of the heroines find themselves in, where the invocation of Red Riding Hood as a cultural meme is almost inevitable. All of these texts can be distinctly

related to Perrault's creation of the wolf as the 'man next door', as the danger for the heroines in these heritage adaptations is not from a stranger, but from a character they love and trust. While the red cape is used effectively in these productions to convey the sexual vulnerability of the heroines, the contrast between the female characters in *Northanger Abbey* promotes the idea that there is a correct code of conduct for women in sexual situations, as the audience is led to condemn or condone the heroines' behaviour, while Hermia's cape, when considered with her nightmare, further emphasises the difficulty of her position. This suggests that the cameo can be used to reinforce a traditional and patriarchal view of female agency, or to provide a commentary on the difficulties women experience in creating a position within society that refuses to acknowledge their active sexuality.

While it could be argued that the discussion above appears to suggest that sexual politics and the perception of young women has not developed since the 17th century, the use of red costume in relation to the female quest narrative is also prevalent, and is often a conscious invocation. In the fifth series of the new *Doctor Who* series, a red garment for its heroine, Amy Pond, is included in almost every episode. In the first episode orphan Amy, wearing a red woollen cardigan, is seen as a vulnerable little girl who fends for herself most of the time, who then later goes to live with her grandmother. As she embarks on her time-travelling adventures with the Doctor her red garments can be seen to represent her quest and character development. An example of this can be seen in episode 4 where she is wearing a red hoodie while travelling through a simulated woodland on a crashed spacecraft, trying to escape the weeping angels:



Figure 79: 'The Eleventh Hour' (S5E1) *Doctor Who*. 2010.



Figure 80: 'The Time of Angels' (S5E4) *Doctor Who*. 2010.

This latter episode includes themes from 'The Grandmother's Tale' as the Doctor and his friends must resist the temptation to blink, as the angels can only move when they are not being looked at. The angels move closer and closer until they possess their victim, and normally the power of the gaze, and controlling one's fear will keep one safe. While this in itself could be an empowering experience, enabling the heroine to take control of the gaze, unfortunately for Amy this scenario is reversed. In the image above (Figure 80), Amy has been 'possessed' by the angel and must keep her eyes closed so as not to let it completely consume her, therefore rendering her gaze powerless, and even dangerous.

Another conscious example can be seen in *Buffy the Vampire Slayer* where the eponymous heroine is attending a fancy dress Halloween party, only to find the house where it is being held is transformed into a labyrinth without doors by a fear demon. The episode, 'Fear Itself', from Series 4, occurs when the series has chosen to shed some of its fun-loving frivolous vampire slaying in favour of exploring the emotionally fraught love lives of characters in their late teens. In this episode Buffy is dealing with the aftermath of being rejected by someone who she thought was a potential boyfriend. In the previous episode, Parker seduces and manipulates Buffy into having sex with him with the promise of a relationship, only to reduce their encounter to a 'bit of fun' the morning after, revealing himself to be a typical Perraultian wolf in his treatment of women as objects for sexual

consumption. Buffy is seen moping about in a state of apathy, feeling the weight of being the vampire slayer, and skipping university classes. Thinking there must be something wrong with her if Parker doesn't want her, she talks to her mother and compares her parents' divorce and her father leaving the family home with Parker's departure, surmising that perhaps it is better not to trust anyone with your emotions. During this conversation Buffy's mother is altering a red riding hood cloak at the sewing machine, in preparation for the party, recalling her daughter's childhood, and advising her not to live in fear of being hurt. This scene recalls the reference to the seamstress and the focus on female relationships in 'The Grandmother's Tale', and thus promotes the importance of female nurturance in the maturation process.

Feeling isolated and 'like the third wheel' among her coupled friends, Buffy arrives at the party. On discovering they are all in danger Buffy begins to investigate and is attacked from behind with a knife. She defeats her assailant, saying 'the cloak took most of it' ('Fear Itself' *Buffy*). While a thick cloak would not really effectively shield one from a knife attack, the suggestion is that it is her mother's guidance and support that is protecting her. Buffy then removes the cloak, and begins to sort through the weapons she has brought along in her basket, while trying to figure out what is happening in the 'haunted house'. As the group of friends become separated and each must conquer their own greatest fear (Buffy's fear being left completely alone), the donning of the cloak suggests that Buffy has temporarily mentally and emotionally regressed, needing the support of her mother to get her through a difficult situation. By removing the cloak, Buffy reclaims her adult self and is able to take control of her emotions, accept her responsibilities, and save her friends from supernatural fiends.

Both of these examples are taken from the Science-fiction genre and both use the cloak in a very explicit way to portray the quest or journey of the heroine. While typical assumptions about gender are reinforced in *Buffy*, such as, women only desire relationships rather than casual sex, and that all women fear being without a man, 'Little Red Riding

Hood' is invoked in a positive way as it reinforces the importance of female maturation and nurturing relationships, while allowing for the development of the self. The over-arching theme of the episode is also neatly and comically resolved when Buffy invokes the fear demon so that she can fight him and he appears only three inches tall. The episode finishes with a close-up on Buffy's foot as she stamps on the demon – effectively illustrating how fear distorts reality, making things seem bigger than they really are.

The examples discussed so far have included both conscious and unconscious invocations of 'Little Red Riding Hood': regardless of whether it is being unconsciously appropriated to draw a situational parallel, as in *A Midsummer Night's Dream*, or to explicitly build a new quest narrative around it, as in *Buffy*, all rely on an audience's capacity to recognise the symbolism of the cape itself as a cultural meme that has been adapted in an intertextual way:

The phenomenon of recognition indicates the maintenance of consistent relationships by marking their reappearance. We confirm this maintenance service of our perceptual program or code [by] receiving it as identical to something previously known despite alterations in its reappearance.

Recognition stands upon a tautological principle. It reconfirms our way of seeing, it validates our habit. Recognition has the force of a mold shaping new information to expected meanings. (Nichols 37)

It is important to note that Nichols's explanation of an unconscious process is situated within audience response, but the unconscious reproduction of a meme by creators is just as important, and illustrates how the cultural imagination can be seen in terms of a retelling and adaptation continuum that is linked with Jung's assertion of evolutionary archetypes that was

discussed in the Introduction (34). This is remarkably similar to the way adaptation critics, like Hutcheon, refer to the adaptation process of narratives using evolution theory in relation to the transmission of genes to illustrate their point:

Natural selection is both conservative and dynamic; it involves both stabilising and mutating. In short, it is all about propagating genes into future generations, identical in part, yet different. So too with cultural selection in the form of narrative adaptation – defined as theme and variation, repetition with modification. (Hutcheon 167)

From these theoretical standpoints it is possible to surmise that narratives overlap within the cultural imagination to the point where producers, costume designers, and authors are invoking ‘Little Red Riding Hood’ unconsciously because the fairy tale occupies a ‘primordial’ space that still exists and needs resolving within contemporary society. The fact that we still live in a patriarchal society where female sexuality is prescribed and curbed for patriarchal acculturation means that ‘Little Red Riding Hood’ is still needed (Zipes 1993), even though, or perhaps because, of the fact that it operates on two levels: as a patriarchal cautionary tale, and as commentary on the oppression of young girls and women. As Hutcheon further explains:

Telling the same story means they affirm and reinforce basic cultural assumptions ... we need the ‘same’ stories over and over, then, as one of the most powerful, perhaps the most powerful, of ways to assert the basic ideology of our culture. (Hutcheon 176)

The idea that retelling reinforces cultural ideology offers an explanation as to why it is possible to compare Red with Eve, Mary Magdalene, Hermia, and Isabella, because they all reinforce Christian patriarchal acculturation regarding women and female sexuality. While there have been attempts to revive or create, depending on one's perspective, the mythic hero cycle in relation to Red, the following discussion on the contemporary BBC production of *Merlin* will demonstrate how the ancient patriarchal image of a dichotomous model of femininity is still enduring and continues to be represented through fairy tales.

Merlin is a BBC television series which is broadcast as prime-time Saturday evening family viewing in the UK. The show is internationally successful, and particularly well-received in the United States. According to the BBC website and the opening credits, *Merlin* is based on the legends of King Arthur and Merlin, and sections of plot and titles are regularly directly lifted or adapted from Thomas Malory's *Le Morte D'Arthur* (1485). In some ways this provides a loose textual 'source' and temporal setting. However, the series presents us with a Camelot where Uther is King and Arthur is a young prince. Merlin and Guinevere (Gwen) are servants, and Morgana is Uther's ward. The series' format model mirrors the US production *Smallville* (2001 – 2011), where we see the adventures of the young heroes as they develop into their culturally well-established archetypal characters. So, in *Merlin* we anticipate Arthur as wise king, Gwen as beautiful queen, Merlin as powerful sorcerer, and Morgana as malevolent witch. Perhaps the most significant point when describing the series is that within this narrative Uther has outlawed the use of magic, often persecuting and executing sorcerers indiscriminately, whether they are using their powers for good or ill, forcing Merlin and Morgana to keep their abilities secret.

Before discussing how Morgana can be seen to visually represent, as well as follow, a trajectory akin to Red Riding Hood's, I will demonstrate how costume is used to differentiate her from the rest of the characters in a way that highlights her position within the narrative as

Other. Although the first series of *Merlin*⁶⁶ did not have such a strict dress code for its cast, from the second series onwards, the characters, especially Morgana and Gwen, are explicitly constructed and developed through costume; not just through colour and hue, but through fabrics and textures, as well as jewellery and accessories.

Morgana is frequently seen wearing green during the first three series, and there are several interpretations for this, one of which is the visual similarity it offers with one of the most famous images of Morgan le Fay in art:



Figure 81: *Morgan le Fay* by Anthony Frederick Sandys. 1864.



Figure 82: 'The Nightmare Begins' (S2E3) *Merlin* 2009.

Anthony Frederick Sandys's painting clearly portrays Morgana as a witch as she seems to be performing some kind of spell or magic ritual, while the symbols on her dress and the scrolls lying around on the floor are suggestive of secret knowledge. However, within the production of *Merlin* there is the possibility that Morgana's green costume is used to emphasise her Irish Otherness within the English court of Camelot. Green is now regarded as the national colour

⁶⁶ In contrast to following series, relationship dynamics and costumes were very different in the first series with the suggestion of a romance between Merlin and Gwen, who were often seen in similar colours, and Morgana is presented as more flirtatious, enjoying the company of male courtiers.

of Ireland and Morgana is played by Irish actress Katie McGrath, who does not alter her accent for the production. Merlin, on the other hand, played by Colin Morgan, who is also an Irish actor and naturally speaks with an Irish accent, adopts an English accent for the programme. As much of the Arthur legend is concerned with uniting the clans of England it is probably not a coincidence that many of the enemies or traitors of Camelot (but by no means all) have Welsh, Scottish or Irish accents. The choice then to erase Merlin's Irish-ness and emphasise Morgana's can be interpreted as a way in which she can be perceived as Other, as a danger to Camelot. Another reading of Morgana's green attire is that it associates her with the Druids within the series, a group of people who have been made outlaws of Camelot because of their magical practices. In this interpretation of the legend, Mordred, who also has magic, is cast as a little boy who lives with the Druids and is often seen wearing a green woollen cloak, effectively aligning him with Morgana. In this way Morgana is constructed as visually and aurally Other, and in direct association with forces that threaten the future of Camelot before it is known to her, or the audience (within the context of the *Merlin* narrative at least), that she will become its most active and potent threat. In later episodes when we are beginning to doubt Morgana's motivations her green dress is worn with a gold serpent necklace, obviously aligning her with Eve and symbolising her betrayal of Camelot through her choice to form alliances with its enemies.

The process of Morgana's Othering begins in the second series, episode three, 'The Nightmare Begins' when she discovers she has magical powers. Waking from one of her usual nightmares, she inadvertently and unconsciously lights a candle that sets fire to the drapes. Frightened by her uncontrolled flow of magic in a court where it is forbidden, she confides in Gaius (the court physician and Merlin's trusted guardian) and Merlin, asking them for advice. At first they both refuse to acknowledge that Morgana is experiencing anything extraordinary, and assert that she is merely suffering from nightmares. Gaius gives

her a sleeping draught and warns Merlin that he thinks Morgana might have magic. Unlike Gaius, Merlin wants to talk to Morgana about her powers and his own, empathising with her inner struggle, but Gaius forbids it, so instead Merlin seeks counsel from the Dragon. The latter says 'She [Morgana] cannot be trusted. It would be better if the witch never knew the true extent of her power' (S2E3). Merlin interjects with: 'She's not a witch'. This is noteworthy because Merlin is regularly referred to by the Dragon as 'young warlock', to which there are no objections, setting the audience up for later episodes when Morgana can be thought of as a witch in traditional fairy tale terms, as well as constructing a linguistic paradigm where female sorcery can be seen as a negative force, in opposition to 'good' male magic. The Dragon refuses to help, and so Merlin suggests to Morgana that she seek out the Druids who live in the woods nearby for advice. Sneaking out of the castle at night Morgana can be seen travelling through the forest in a red cloak, accompanied by shots of the full moon and animal sounds:



Figure 83: 'The Nightmare Begins' (S2E3) *Merlin*. 2009.



Figure 84: 'The Nightmare Begins' (S2E3) *Merlin*. 2009.

Clearly it is in this episode where a comparison with Red Riding Hood can be made, and not just in the visual tropes of the red cape and the full moon in connection with femininity and werewolves, but also through Morgana's desire to embark on a dangerous quest in pursuit of

self-knowledge. As Morgana becomes lost in the woods the Druids rescue her when she is tracked and surrounded by giant scorpions. They take her back to their camp where she rests for a few days. Meanwhile back in Camelot, Uther is convinced that Morgana has been kidnapped by sorcerers leading to a witch-hunt that results in the predominantly off-screen arrest and execution of Camelot citizens, as well as some of the Druids, emphasising Uther's irrational prejudice, and Morgana's isolated position. In a conversation with Aglain, the Druid leader, Morgana explains her fears:

Morgana: I've always been taught that magic is evil, that it corrupts
your soul.

Aglain: His [Uther's] hatred of magic has driven the goodness from his
heart. In time you will learn that magic is not a dark art that must be
shrouded in secrecy. It can be a force for good (*Merlin* S2E3).

Morgana's magical awakening can easily be seen in terms of female rites of passage, with her fears reflecting anxieties surrounding adolescence and especially female maturation. In this way the uncontrolled flow of magic can be linked with the flow of menstrual blood, and the way Morgana's experience remains unacknowledged within Camelot hints towards female reproduction and sorcery being positioned as abject. However, by the end of the episode Morgana is aligned with Merlin as she returns to Camelot knowing that she must keep her true nature a secret from the people she loves the most, only having a confidante in Merlin. She echoes Aglain when she says to Merlin, 'I know now who I really am and it isn't something to be scared of. Maybe one day people will come to see magic as a force for good' (*Merlin* S2E3). It can be argued at this point in the series that many young viewers watching this episode will believe Morgana to be a 'goody', a hero within the narrative, forming an

alliance with Merlin and Arthur that will one day mean Camelot is a place of tolerance and justice. However, for most adults watching, the warning from the Dragon will resonate beyond the episode's reassuring ending, as Morgana as a destructive force, an evil witch, is a part of the popular cultural collective. Morgana's narrative destiny to become a witch, who will act in direct opposition to Camelot and Arthur, in the popular cultural consciousness can only be stalled temporarily. Ultimately, a large part of the programme's entertainment is in witnessing the realisation of their narrative destiny: watching them develop into their well-known and well-loved familiar characters.

Morgana's Red Riding Hood costume makes regular appearances throughout the second and third series to portray her journey through several archetypal figures, from questing hero, to *femme fatale*, until she achieves her status as witch. The way Morgana's colour coding operates in relation to other characters is also effective. Gwen is nearly always seen in simple, light, pastel-coloured, cotton dresses, sometimes pink but typically lilac, with a floral pinafore over the top – signifying her servant status as well as associating her with domesticity and femininity. Morgana often shares the colour purple with Gwen, but because of her royal standing her dresses are always made from heavy velvet and brocade, as the following images demonstrate:



Figure 85: 'The Once and Future Queen' (S2E3)
Merlin. 2010.



Figure 86: 'The Fires of Idirsholas' (S2E12) *Merlin*.
2010.

As Oliver Garnett explains in *Colour A Social History* (2000), purple has long been associated with power, and he gives the purple stripe on the senators' tunics of the Roman Republic as one of the first known earliest examples. In this way both of the characters can be viewed as occupying powerful positions at Camelot even though Gwen at this point is only a servant. The title of the episode from which this image of Gwen is taken anticipates what the majority of the audience already know her to be: 'The Once and Future Queen'. Her pastel shade is therefore regal, but in a non-aggressive mode, meaning that she occupies a traditional passive feminine space, whereas Morgana's clothing hints at the corrupting potential of power as the sumptuous fabrics of Morgana's dress and cloak are indicative of an over-indulged personality, and this costume is often worn in episodes when she is plotting to usurp the throne with Morgause. This again anticipates her future role as witch, as can be explicitly seen in the images below, where the purple and red outfits are seen in the same episode, as the sisters stand at a cauldron preparing an enchantment that will ultimately kill Uther:



Figure 87: 'The Tears of Uther Pendragon Part 1' (S3E1) *Merlin*. 2010.



Figure 88: 'The Tears of Uther Pendragon Part 1' (S3E1) *Merlin*. 2010.

It is also revealing that Morgan is visualised in a similar manner in the television series *Camelot*, which is aimed at an adult audience. The image below shows Morgan dressed in a heavy velvet purple dress after she has made her first assault on Camelot, and although her

army killed many of Arthur's men, an outright victory has eluded her. As she waits for an audience with the king, her half-brother, she assumes the throne and stares at the object symbolising her obsession, the crown:



Figure 89: 'The Sword and the Crown' (S1E2). *Camelot*. 2011.

The emphasis in both series is that Morgan and Morgana become corrupted by their own quest for power to the point where they become monstrous. As we have seen in the previous chapters, the traditional and easiest way of casting women as monstrous is for them to 'lose their femininity' and 'behave like men'. In a patriarchal society this has the double-pronged effect of ostracising them as desirable wives (they can of course still maintain the *femme fatale* sexual allure), while making them appear to have betrayed their own sex. This approach is evidenced in both series: Morgan in *Camelot* says, 'my way to this is not through men' (*Camelot* S1E2). While this can be seen as an empowering moment for her character, her choice to surround herself with only women and take solitary walks in the woods at night, accompanied by a full moon and a pact with a wolf⁶⁷, firmly positions her character at the monstrous end of the Red Riding Hood archetype within the *Camelot* narrative.

⁶⁷ Unfortunately, because the programme was axed after the first series the development of Morgan's magical connection with the forest and the wolf was never explored.

In *Merlin*, Morgana's desire to claim the throne for herself begins when she discovers that Uther is her father. This is fuelled by her relationship with Morgause, her half-sister, who also wishes to destroy Uther and Arthur – effectively, the male bloodline – so that she can rule with Morgana. It could be argued that Morgause is introduced to the narrative as Morgana's 'white knight' when she arrives in Camelot and reveals herself to be her half-sister; Morgana feels alienated from the rest of Camelot because she believes she is the only one within its walls with magical powers, and Morgause offers Morgana her unconditional fealty. However, Uther does not make Morgause welcome at court and the two are forced to meet in the forest at night like secret lovers. Morgause does not ride side saddle (like Gwen and Morgana) and is frequently seen dressed in armour, and therefore 'like a man' within the parameters of *Merlin*. Furthermore, their sisterly affection when compared with Arthur and Merlin's 'bromance' is made monstrous through their attempts to invade Camelot. Morgause and Morgana are continually seen re-establishing an intimate bond like a couple, holding hands, stroking each other's faces and maintaining eye contact:



Figure 90: 'Queen of Hearts' (S3E 10). *Merlin*. 2010.



Figure 91: 'Queen of Hearts' (S3E10). *Merlin*. 2010.



Figure 92: 'Queen of Hearts' (S3E10). *Merlin*. 2010.

Within the realms of BBC prime-time family viewing the suggestion of a lesbian love affair between Morgana and Morgause only serves to reinforce the notion that they are both 'unnatural' women, only interested in power and the destruction of the patriarchal status-quo that defines Camelot. It is worthy to note that in an interview with Katie McGrath she

describes Morgana as ‘never getting the men. It’s always Gwen who gets the guys’ (*The Secrets Behind the Magic* Series 3). This not only reinforces the idea that Morgana and Morgause can be seen as a couple but it also suggests that the idea of a lesbian romance is either an unconscious element of the story (to the actors at least) or one the BBC refuses to acknowledge in a family show – thus maintaining its own status quo. Either way, the fact that beyond Morgana and Morgause there are no other female or ‘sisterly’ relationships, reinforces patriarchal deceptions regarding female friendships. This is in contrast to the Morgana of *Le Morte D’Arthur* and many adaptations such as *Camelot* and *Excalibur* (1981), where Morgana is depicted as heterosexually promiscuous, and as one who will use her sexuality to manipulate men. As Heng describes: ‘her energies are unruly, her instincts unabashedly competitive. She desires not one but several lovers, and not only magical power, but the temporal authority of the king’ (Heng 848). Morgana and Morgause can certainly be described as unruly: the former cannot control her magic and the latter her temper. They increasingly behave more like spoilt children who cannot check their desires, thus infantilising them as well as making them monstrous. As the four series progress, the portrayal of ‘good’, controlled, male magic and wholesome brotherly affection is contrasted with ‘bad’, unruly, female sorcery, where sisterly love can only exist in corrupt and villainous forms. This is another way in which the red cape becomes an important symbol, as Arthur and the knights of Camelot all wear red cloaks:



Figure 93: Arthur and the Knights of Camelot from the Heroes Gallery on the BBC *Merlin* website (2010).

In contrast to Morgana's red cloak, the knights' cloaks with their embroidered dragon insignia can be seen as a uniform, uniting them in a brotherhood that wishes to protect the people and their way of life at Camelot (even though we know Uther to be a bad king, this can be endured because we know Arthur will one day take the throne). As Usha Vishnuvajjala has discussed in a conference paper, much of the drama in *Merlin* is concerned with anxiety regarding the legitimacy to rule; that Arthur will *inherit* power and the throne of Camelot is not sufficient in itself – he must be seen to earn it – and there are many episodes devoted to his character development. Arthur's ability to be king is also shown through his desire to change the rules, such as allowing any valiant fighter to become a Knight of Camelot regardless of social status, and the fact that he marries the servant Gwen in the fourth series.⁶⁸ If Arthur and Merlin represent the progression and development needed to create a civilised patriarchal society through meritocracy, then Morgana gradually comes to represent its opposite, often adopting Uther's barbaric and draconian methods of rule, even though that is what first led her to reject Camelot and its ideology. In this way Morgana's red cape, rather than aligning her with the knights, singles her out as a villain:

⁶⁸ This clearly has resonance with political issues at the beginning of the 21st century in the US and the UK. George W. Bush is often seen as inheriting his presidency through his father who was president in the 1990s. And in the UK Gordon Brown 'inherited' his position as prime minister in 2007 when he was selected internally for leadership of the Labour party when Tony Blair resigned.



Figure 94: Morgana from the Villains Gallery on the BBC *Merlin* website (2010).

This visual dynamic encourages us to view the legitimacy to rule in a gendered light. Furthermore, according to Gage, ‘the German Romantic painter and theorist Philipp Otto Runge devised a colour-circle expressive of ideal and real values, on which the warm poles of yellow and orange represented the ‘masculine passion’ and the cool poles of blue and violet the feminine’. (Gage 36) This clearly has connections with the male Greek sun-god Apollo and the female association with night and the moon, through the Greek goddess Selene. This would suggest that female appropriation of warmer colours, like reds, is indicative of the appropriation of ‘male’ traits, making the female wearer dangerous and monstrous – hence the *femme fatale* signifiers such as red lipstick, nails, shoes and clothes. Morgana in her red cloak, along with her acquisition of the phallus/dagger, means she can never be falsely interpreted as a member of the knights’ brotherhood, even though she is not a villain from the start.

The bond between Morgana and Morgause is strong and they both at various points sacrifice their victory over Camelot in order to save the other from certain death. Their implied lesbian love affair is brought to a conclusion at the beginning of series four in ‘The Darkest Hour’ Part 1 when Morgause willingly lets Morgana sacrifice her so that they can

open a gateway to the underworld, unleashing an army of the dead upon Camelot. Morgause lies on altar table as Morgana ‘penetrates’ her with a dagger. The close-up on Morgause’s face, with closed eyes and open mouth is suggestive of sexual pleasure. This episode also completes Morgana’s transformation from merely being a *femme fatale* to becoming the legendary witch as she begins to fulfil her narrative destiny. In keeping with the show’s fairy tale imagery, Morgana, from this point, is now only seen dressed in black, with her hair piled on top of her head, with stray curls, making her resemble the Medusa’s silhouette. Her make-up from this point also changes with her complexion rendered a ghostly white. This is extended to her lips so that she takes on a ‘bloodless’ quality that symbolises her as a site of infertility. In addition, from this episode onwards, her character association with the full moon is now replaced with the sound of squawking crows, emphasising her role as Camelot’s harbinger of death and destruction. However the demonisation of women in this episode does not begin and end with Morgana. The keeper of the gateway, the Cailleach meaning, ‘old woman’ in Gaelic, resembles an old crone and demands another death to close it. Gwen is also included in this bout of female monstrosity, as she demands of Lancelot that he protect Arthur at all costs as he attempts to stop the Cailleach. Lancelot therefore willingly sacrifices himself by stepping through the veil, meaning that all women in this episode, regardless of whether they are perceived as heroes or villains can be held accountable for the death/destruction of men. The imagery of the episode reinforces the monstrous feminine since the tear in the veil between worlds resembles an enormous monstrous vagina as it spews forth an army of the dead and demands the consumption of a good man to close it:



Figure 95: 'The Darkest Hour Part 1' (S4E1) *Merlin*. 2011.

As the series progress the divide between heroic male action and female villainous agency widens so that even inadvertently good women, like Gwen, bring about the death of a good man. While in the first two series it could be argued that the female quest is used in relation to Morgana in a positive way, any 'innocence' and individuation associated with her character in the early series is already tainted with corruption and treachery, because for many, her destiny to become a witch is already known. Until the fourth series, Morgana's Red Riding Hood costume is often re-used to portray her journey through several archetypal images: as a vulnerable inexperienced young woman, questing hero, and *femme fatale*, until she achieves her status as witch. As we have seen this archetypal trajectory is identical to Perrault's Red Riding Hood. However, within *Merlin* we do not anticipate Morgana's death (her humanity, it could be argued, is gradually replaced with monstrosity); instead, the audience can take pleasure in watching her plans thwarted every week.

Running in conjunction with the series, *Merlin – The Secrets Behind the Magic* provides the audience with an insiders' view of each episode, looking at special effects, the plot, and with interviews provided by regular and guest stars. In all of these episodes, even when costumes are discussed, Red Riding Hood is never mentioned. However, as we have

seen throughout all of the works discussed in this chapter, costume is very important, not just in terms of colour and hue, but in textures, fabrics, accessories and cut:

Clothing speaks of many things at once, either in itself or through some detail. It has a function of communication because it is through clothing that everyone's relation to the community passes. Costume reveals, in the first place, what sex one belongs to: adoption of the other sex's costume was a subversive act, a disturbance of order in old-time societies. It reveals one's age-group, one's rank, occupation, social position. (Roche 194)

Whether Morgana's alignment with Red Riding Hood is strictly unconscious or not, from this analysis it is clear that her archetypal journey provides a model on which to chart, denigrate and homogenise the female hero quest, from innocent victim to whore/monstrous feminine. The fact that Morgana is continually cast as the hooded figure throughout all five series is a further testament to her status as a destructive force, aligning her with mythological as well as fairy tale narratives and archetypes.

Although the allusion to 'Little Red Riding Hood' is often a conscious decision, (as seen in the *Red Riding* novels and their adaptations, in the way it subtly alludes to the fairy tale throughout), many intertextual moments are driven by colour symbolism and aesthetic rather than a deliberate intention to refer to the story, as we see in *Merlin*. Regardless of motivation I would argue that the costume choices used in all of these productions is engaging with cultural collective knowledge in a memetic way, relying on the collective semiotic understanding of images. Despite their different genres, narratives, settings, costumes, and actors, they are all connected by a symbolic meaning which enables the continuation and evolution of that meme, as Nichols suggests:

By means of recognition we are able to establish meaningful units (signs, figures, symbols) in the physical world and then maintain them despite changes in the array of sensory impressions our mind encounters. Variations in this array will lead to variations in information that are anchored to a consistent meaning. (Nichols, 37)

Within this framework the danger of over-interpretation seemingly looms large, compelling one to consider whether it is realistic to posit all characters wearing red within the same meme? In some ways this chapter has already answered that question, as the examples discussed demonstrate how, as an audience, we are receptive to subtle differences, meaning that the signification of a single object, like the red cape, is dependent on its interaction with its environment:

We know now that a text is not a line of words releasing a single 'theological' (the message of the Author-God) but a multi-dimensional space in which a variety of writings blend and clash. The text is a tissue of quotations drawn from innumerable centres of culture. (Barthes *Image* 146)

What is perhaps most clear from this discussion is that the presence of fairy tales within the cultural collective un/conscious means critics, audiences and scholars often recognise, absorb, and dismiss their ubiquity, resulting in a lack of interrogation. Therefore what can be garnered from this analysis is that fairy tale images, of which 'Little Red Riding Hood' is only one, should be considered the ultimate intertexts within adaptation debates, as they are continually appropriated to provide momentary meaning.

Chapter 6
50 Shades of ‘Little Red Riding Hood’: Commodified Forms and the Appropriation of a Fairy Tale.

While the last chapter has examined the pervasive image of Red as a potentially unconscious cultural meme that is continually (re)produced to inform fictional works – typically to either invoke the fragility of the female child or the struggles of the young heroine on the cusp of sexual and psychological maturation – this chapter will further extend the analysis of intertextual allusion to consider how ‘Little Red Riding Hood’ exists as a commodified form in advertising and marketing campaigns. This will determine if and how such images correspond with the archetypal forms discussed throughout this work, which forms are the most dominant, and indeed, if there are further archetypes to consider. While there is an overwhelming amount of material demonstrating how Red has been appropriated for advertising, for the purpose of conducting close analysis I have selected three examples: *Vogue’s* ‘Into the Woods’ fashion shoot seen in 2009’s September issue, *ghd’s* 2009 advertising campaign, and Bloomingdales 2005 Christmas holiday window display. While a consideration of some of the neo-Jungian debates surrounding visual culture will inform this chapter, all of these examples explicitly illustrate the contradictions found in postfeminism’s ‘double address’ (24), where images of ‘empowered’ heroines reinforce traditional gender roles. In addition, as a means of concluding this final chapter I will demonstrate how the tale occupies a prominent position within cultural production by further extending the case studies through an annotated list of 50 examples of ‘Little Red Riding Hood’ adaptations.

Advertising and Iconophilia

In direct opposition to unconscious adaptation, branding, marketing, and advertising campaigns are deliberate and manipulative tools used to persuade consumers to purchase goods. The use of the red hood as a visual signifier and cultural meme automatically engages

consumers with familiar narratives, continually fostering what Don Frederickson calls Western 'iconophilia'. The power of imagery and language to infiltrate the collective un/consciousness, through individual acquisition and use, cannot be disputed, fairy tales themselves are evidence of this process, and marketing companies continually rely upon the exploitation of this ability. Frederickson suggests that contemporary iconophilia is 'blinding' us to a deeper image and symbolic experience, as consumers are overwhelmed with the, 'technology-driven and image-saturated culture of the globalizing west' (Frederickson 99). Frederickson's argument is that the consumer market and image producers are already engaged in doing the thinking and interpreting for us, as the meaning is already implied or suggested rather than asking for an original engagement, in much the same way that Perrault's red hood was meant to inform its readers of his heroine's corrupt character. As Frederickson says, 'the ease of processing can be, and is, manipulated by those 'insiders' who construct images for our aesthetic, intellectual, economic and political consumption. We need to nest our iconophilia with an on-going reflective awareness of this fact' (Frederickson 103). The use of images, like textual narratives, provide scope for the symbolic, but the question is whether they have become overwhelmed with prescribed imagery where the conscious semiotic is more important, and Western archetypes merely hollow commodified constructs. This hierarchy of images, where media manipulation in commercials, cinema, and television usurps the creative imagery of the individual is what Frederickson finds so disconcerting:

we live in a deeply semiotic culture, among whose governing values stand efficiency and monetary profit. The appearance of and experience of the living symbol in this culture is antithetical to its operation. Efficiency requires that persons and processes continue on a path dictated by the status quo, and the rationalisations necessary for its maintenance. (Fredericksen 101)

The concern that commodified signs are taking over the symbolic, creating a uniformity of interpretation where the unconscious becomes saturated with media signs, resulting in the eradication of the symbolic register, means the imagination becomes media prescribed. This effectively creates an individual and collective ‘fake imagination’ that no longer strives to understand the ‘real’ symbolic self or the world. With this in mind I would also like to remind the reader of Bonner’s argument from the introduction (37-38), who proposes that the visual power of fairy tales means they are liberated from their textual existence and history. While we predominantly think of marketing and advertising in terms of visual images the language associated with the image is often just as important and suggests that the power of a literary source, with its range of messages, is inextricably linked to the visual. Many of the campaigns that use fairy tales to sell products rely on the recognition of the linguistic register as well as the visual, effectively (re)creating literary links that were forged during childhood.

An example of this visual and textual juxtaposition can be seen in *Vogue*’s September 2009 fashion spread, titled, ‘Into the Woods’. The title alludes to Stephen Sondheim’s musical (1986), and the images of supermodel Natalia Vodianova modelling collections from Chanel, Moschino, and Prada, are coupled with descriptions of the clothing, interspersed with narrative that ‘sounds’ like it comes directly from Perrault and Grimm, ‘She watched sunbeams streaming through the trees and smelled the fragrant wildflowers and thought, I

will gather a bouquet for grandmother' (*Vogue*, September, 2009). However, no credit or source is given for the text, evidence that fairy tales are viewed as belonging to the public domain. In this way *Vogue* is drawing on a traditional version of a well-known narrative to exhibit the contemporary designs of the red cloaks, coats, dresses, and tunics that these collections all have in common. The iconic use of literary text is also mirrored by the visual iconography, reflecting many of the themes of 'Little Red Riding Hood' discussed throughout Chapter 1, such as her association with 'innocence' and 'experience', Eve, and flowers – especially the rose.



Figure 96: 'Full Bloom' *Vogue*.
September, 2009.



Figure 97: Prada Window Display. Grace
Coddington. 5th Avenue, New York.
2009.

In Figure 96, Red appears to have been frolicking about in the leaves on the floor, having lost her hat from the previous image, and with mussed hair. She has also spilled the contents of her basket, not the dairy products of the story, but red apples, on the ground. As in the tales of Perrault and Grimm, the image is one of abundance and hedonism, embellished here with the suggestion of an *al fresco* sexual encounter by her pose and the apples, the latter of which is clearly a reference to Eve and carnal knowledge. Her innocence is suggested by an upward

gaze, making her appear almost childlike, while her crimson red parted lips, and parted legs wearing knee-length leather boots emphasise her sexuality.

Figure 97 is an image of the Prada window display, designed by Grace Coddington, which was ready to view by the public at the time of the September issue release. This display neatly reflects the spread's discourse of innocence and experience inherent to 'Little Red Riding Hood' by selecting the Prada dress that is covered with rose print (symbolising female youth and beauty) to pair with the basket of apples. Both of these images can be said to reinforce an objectified and sexualised view of women, through the traditional iconography used to symbolise femininity, while blurring the distinction between innocence and experience, as in Figure 96, Red has not yet encountered the wolf. However, as the title of the *Vogue* image, 'Full Bloom' suggests, with its connotations of sexual maturity, as well as the fact that as an audience we can anticipate these narrative events, the following shot depicts Red's meeting with the wolf.



Figure 98: 'Animal Magnetism' *Vogue*.

This image is particularly significant because the textual caption used completely alters the way we view the visual. Red and the wolf, standing opposite one another, mirror each other's pose, and at the same height their locked gaze is reminiscent of Doré's illustrations. The title of the image, 'Animal Magnetism', further suggests that, as in 'The Grandmother's Tale', this Red and the wolf are indeed, one. Their visual similarity is also emphasised in the way the furry wolf mask reflects the wildness of Red's hair, which is backed-combed with a mixture of pale browns and greys (the same colour as the wolf's fur), which can also be read as an implicit reference to granny. The fact the wolf holds an apple behind his back means we automatically associate him with the Serpent in Eden, and the corrupting force of the Devil, but because we have already seen Red with the apples, the two characters occupy an equal space where one could just as easily tempt the other. However, the text used emphasises the supposed predatory nature of masculine sexuality and the passive naivety of an 'innocent' heroine: 'The allure of lace peeping out under a structured blazer proved irresistible to the wolf. In her innocence she did not know to be afraid' (*Vogue* September, 2009). While the presentation (text and image) is supposed to induce consumers to believe that purchasing designer fashion items will provide them with an irresistible sexual allure, the last sentence, recalling Perrault's text and therefore the mortal danger the heroine is in, dilutes the strength and equality that is presented in the models' interaction with each other, reinforcing traditional notions of heterosexual hegemonic dynamics and once more offering an adaptation of the tale that blurs the distinction between romance and violence.⁶⁹ One of the final images in the spread depicts Red's arrival at grandmother's house, represented by a bed in the forest.

⁶⁹ The blurring of romance and violence has been discussed throughout this work, but some examples include, the discussion of the illustrations as 'seduction scenes' in Chapter 1 (84-85), the role reversal in *Hard Candy* in Chapter 2 (116-117), and with reference to the monstrous feminine in Chapter 3 (139).



Figure 99: 'Velvet Touch' *Vogue*.

The absence of grandmother is not even acknowledged as Red leans longingly over the bedstead, again with parted lips and her gaze lifted upward, inviting the spectator to join her. Her basket of apples and the rose print brocade dress, seen in the window display, along with the title of the image 'Velvet Touch', invoke a sensual experience that further reinforces the sexual connotations within the story, demonstrating how its eroticisation can be presented as a commodified form to sell products. The use of 'traditional' text that appears to directly reference Perrault and Grimm, as well as the iconography of flowers and apples, means one is compelled to perceive this Red as following the archetypal pattern presented in the literary works, from innocent to fallen woman. While there is a hint of the trickster archetype in the meeting with the wolf (Figure 98) this is soon diverted so as not to present the heroine in 'too dominant' a position. Furthermore, out of the nine images used in the spread, three of them show Red lying or sitting down on the forest floor, presenting her in a passive position as the audience views her from above. Her fixed expression, captured by the camera, with her clothes and hair awry, is suggestive of a rape victim and invokes the macabre image of the

beautiful corpse valorised in the fairy tale romance (Gilbert and Gubar 2000). It is also worth noting that an image for the spread bears a striking resemblance to a shoot in *SS10* by Mert and Marcus in 2007, that was also called ‘Into the Woods’:



Figure 100: ‘Into the Woods’ *SS10*. 2007.



Figure 101: ‘Good Habit’ *Vogue*.

While Mert and Marcus’s image is a depiction of Goldilocks, her red coat suggests a fairy tale ‘mash-up’ where the two stories are combined as a means of creating an erotic undertone for Goldilocks, and one that is clearly based on rape. This is made even more disturbing by the fact that Goldilocks, with her teddy bear, resembles a dead child. This recalls the discussion in Chapter 1 (84) on the naturalisation of rape within the tale’s illustrations, and demonstrates how it is now being reproduced in women’s glossy magazines, evidence that supports Brownmiller’s and Sarah Projansky’s (2001) assertion that rape pervades contemporary popular media, where it is ‘transformed’ into a commodified form:

In contemporary society, popular culture redeems rape by transforming it into a consumeable product that earns the sanction of (a particular type) of feminism. Thus one way of thinking about the role of representations of rape in contemporary society is as a marketing strategy linked to the political economy, with media as a pedagogical instrument, providing a stream of imagery that creates a context for consumer desires linked to and sanctioned by postfeminist discourses' co-opted versions of feminism. (Projansky 14)

In this context it can be argued that what was once the shocking downfall and consumption of the heroine within Perrault's story is now being routinely re-enacted through the consumption of women as fetishised commodities in magazines, encouraging women and girls to view themselves in the same way, as here rape appears to be absurdly positioned as an aspirational desire that can be achieved through fashion and beauty.

The same year saw the release of *ghd's* 'Twisted Fairy Tales' campaign, and while it employed the same technique as *Vogue* in combining fairy tale text with familiar imagery, rather than drawing on the literary sources for its quotations, it provided new narratives, using verse, as well as visuals, to supposedly offer 'empowered' and 'modern' heroines. The following depiction of Red in a poncho style cape accessorised with high-heeled leather boots, leather gloves, and red lipstick, is clearly invoking the familiar archetype of the *femme fatale*, where the wolf, as the text tells us, is no match for a savvy young woman with a cleaver and straightened hair:



Figure 102: *ghd*. 2009.

Little Red Riding Hood neither timid nor shy
While straightening her locks a wolf she did spy
But far from fainting or running a fever
She started to laugh and pulled out a cleaver.

You can do anything with your hair. (*ghd* 2009)

Visually, the wolf's tail dangling out of her basket coupled with a woodcutter's axe (rather than an actual cleaver) suggests the role of the male woodcutter/saviour is obsolete, further indicating that young women do not need rescuing, but can take care of themselves. While there is clearly a positive feminist reading to be had from this 'retelling', that recalls Carter's, as well as James Thurbar's and Roald Dahl's pistol wielding heroines,⁷⁰ further analysis reveals the contradictory values bound up in the contemporary consumer imagery of 'empowered' girls and women, that critics such as Gamble (2001), McRobbie (2009), Negra (2006), and Whelehan (2000), refer to as postfeminism's 'double address'. For example, because this is an advertisement for beauty products the agency of the heroine is directly linked to her appearance (in this case straightened hair), meaning that the emphasis is placed on consumers to exert their 'freedom' through purchasing power, resulting in an 'empowerment' that is achieved by subscribing to a prescribed feminine look:

⁷⁰ The heroines in James Thurbar's 'The Girl and the Wolf' (1939), and Roald Dahl's 'Little Red Riding Hood and the Wolf' (1981), both subvert and avoid the tale's anatomy-focused ending by shooting the wolf before he has the chance to act, with the former including the moral: 'It's not so easy to fool little girl nowadays as it used to be'.

While the discourse of lifestyle consumption productively mobilize notions of consumer sovereignty and conceptualize selfhood in terms of an autonomous subject of choice and self-realisation, they also draw increasing aspects of personal and everyday life with ... technicizing frameworks of self-regulation. (Carter 'Lifestyle' 174)

The self-regulating messages of advertising, directed at girls and women, regarding beauty regimes and products has been discussed by critics like Naomi Wolf in *The Beauty Myth* (1991) in terms of their time-consuming nature, as frivolous distractions from meaningful activities, and in terms of their damaging effects on a subject's self-esteem when the pursuit of perfection inevitably fails. To a certain extent female consumers are aware of this discourse, and many contemporary beauty products emphasise the immediacy of an effect, or its longevity, as a way of suggesting that global manufacturers 'know' what modern women, in an era that is supposedly, literally, in a 'post feminist' state, need from products, as McRobbie explains:

Seemingly supplanting feminism per se, and appearing to adopt the interests of girls and young women, commercial culture finds a licence to speak on their behalf. Companies draw on the language of 'Girl Power' as though to bestow on their products a sense of dynamism, modernity and innovation. Such post-feminist strategies allow for the expansion of the 'teen girl' global market on the basis of re-invention of the category of youthful womanhood, for whom freedom has now been won. (McRobbie 533)

This passage clearly reflects the semiotics at work in the *ghd* advertisement, especially when the ‘Twisted Fairy Tale’ campaign is viewed as a whole. As well as the ‘Little Red Riding Hood’ ‘retelling’, which was only used in magazines, there are also another two images, with accompanying television commercials, that offer adaptations of ‘Cinderella’ and ‘Rapunzel’, where both heroines deviate from the prescribed storyline of marrying a prince. The former ‘saying good bye to glass slippers forever [runs away] with a bloke dressed in leather’ (*ghd* ‘Cinderella’ 2009), while the latter, signalling to a passing motorcyclist, uses her hair to abseil down the tower and steal his motorbike while he is ‘mid-rescue’, following the advice of the narrative that suggests that because her ‘locks would appeal to many a suitor ... why not find someone taller and cuter?’ (*ghd* ‘Rapunzel’ 2009). All of the advertisements use the tagline, ‘You can do anything with your hair’, a phrase that offers a double meaning; firstly, where consumers can simply use *ghd* products to style their hair in a multitude of ways, and secondly, they also explicitly draw on an image of female empowerment where hair products can literally change a heroine’s narrative destiny. While there is no alternative suitor for Red Riding Hood, as there is for Cinderella and Rapunzel, and the wolf is at least eliminated as a viable partner, the theme of the whole campaign is romantically driven in a traditional way that reinforces gender acculturation in terms of female beauty rituals and the self-regulation process. In addition, the campaign invokes a conservative rather than ‘twisted’ image of fairy tales, by encouraging consumers to link *ghd* with our lived experience of fairy tales and their long historical and literary resonance. As Fan Carter explains, the invocation of historical periods in advertising is often used to create a sense of a shared experience:

In addition to codes of romance, fashion spreads often make use of ‘retro’ styles and period detailing. These casual borrowings of 1950s and 1960s styling, and the loose references to historical period, can be seen as attempts to place contemporary youth within a continuum of adolescent experience organised in terms of a post-war consumer culture. (Carter ‘lifestyle’ 181)

While Carter is referring to the advertising techniques used in teen girl magazines this approach is just as useful when considering fairy tales and their universal appeal. As well as marketers being able to rely on the fact that an audience will know a version of a fairy tale, and therefore how they have adapted it, *ghd* specifically wants its campaign to be viewed in relation to the literary genre of the fairy tale and its historical resonance. This is largely achieved with the illuminated letter (present in all three stories for the magazine advertisements), providing a direct visual signifier associated with literature. In the popular imagination the illuminated manuscript is associated with the medieval period and therefore with the contemporary idea of romantic chivalry. In much the same way as Disney uses the illuminated manuscript to begin all of its fairy tale films, creating a paratextual allusion that supposedly elevates the animator’s art, as well as usurping the text itself, *ghd* wishes to do the same. I would argue that the *ghd* campaign draws on this association to provide emphasis to the romantic value and ‘historical continuum’ of their hair products by encouraging audiences to recall their own experiences with fairy tales, which for modern audiences is typically through the acculturating romantic visions of Disney, as well as creating a direct literary link. While the *ghd* campaign explicitly portrays and creates products for ‘modern’ women, with an emphasis on the heroines’ ability to choose their hair style and suitor, perhaps the real ‘historical continuum’ can be seen in the way it continues to reinforce and extend the cultural value ascribed to hair as a symbol of feminine beauty that can be found in fairy tales like

‘Rapunzel’. As Warner explains in *From the Beast to the Blonde*, stories and images that promote the symbolism of blonde hair with female youth, innocence, and beauty is abundant, and that ‘the magic of hair seems more closely directed, controlled and contained when the hair is groomed than when it is unkempt’ (Warner 374). This means that, culturally, it is acceptable to lavish time and expense on our hair as a means to empowerment. The contemporary hair industry is a testament to this ongoing tradition, not only in hair styling and colouring products, but in the human hair trade itself, which, as Homa Khaleeli explains in her article, ‘The hair trade’s dirty secret’, largely consists of companies buying the hair of women living in poverty stricken countries, where, ‘long, natural hair still remains a badge of beauty’ (Khaleeli 1), to be used as hair extensions in the West. However, this is not a new phenomenon; the hair trade has been relying on poor women for centuries to provide wigs and hair-pieces for their wealthy counterparts. But it also demonstrates how long hair is clearly still a ‘badge of beauty’ in the West as well. As Khaleeli says, the hair extension industry is booming, and it is noteworthy that all of the heroines in the *ghd* campaign have long hair. Furthermore, ‘Extensions also reflect a retrogressive attitude towards women’s place in society ... When women try and change their role their hair becomes short and chic like in the 60s and 20s, but when gender roles become more traditional, fake hair comes in’ (Khaleeli 1). The overall intention of the *ghd* campaign, then, is to superficially repackage these fairy tale heroines as independent *femme fatales* who reject their ‘princes’ for other men, while reinforcing traditional notions that female agency can only be garnered through feminine beauty.

Advertising is often about telling its target market a story in a way that makes consumers want to become a part of the story through purchasing power. The *ghd* brand and *Vogue* exploits this through imagery, but also by juxtaposing it with fairy tale text. As is often the case with fairy tale film releases, the fashion and beauty industry favours the autumn and

winter for adapting these familiar stories⁷¹. This is, in part, a good way of creating movie tie-ins as well as just tapping into the cultural moment, but their fantasy landscapes and characters can also be seen as belonging to the ‘magic’ of Christmas, when manufacturers in the West are clamouring for consumer attention. This final example of how marketing campaigns appropriate fairy tales includes an analysis of the Bloomingdales holiday window display that was on show in 2005. Bloomingdales is famous for its holiday displays and attracts many viewers as well as shoppers, with themes ranging from the musical *Phantom of the Opera* (2004) to Christmas scenes from around the world (2006). The 2005 display includes scenes from the most famous fairy tales, and typically ones that have been adapted for Disney animation, such as, ‘Snow White’, ‘Rapunzel’, and ‘Aladdin’, while avoiding recreating the Disney image. This display is of particular value to a discussion of the Red Riding Hood archetype because, in the scene, Red is represented by a Black mannequin, a rare example where Red is cast or depicted as non-White. This is largely because there have been very few independent, mainstream, Hollywood or otherwise, depictions of non-White fairy tale heroines, and Disney only recently created their first Black heroine for *The Frog Princess* in 2009. Before examining the ‘Little Red Riding Hood’ scene, it is worth contextualising her image in relation to the representation of the other heroines in the display. The following two images are taken from the scenes depicting ‘Rapunzel’ and ‘Snow White’:

⁷¹ While this has typically been the case, the last couple of years has seen consistent film releases of fairy tale adaptations throughout the year with Catherine Hardwicke’s *Red Riding Hood* in spring 2011, and Rupert Sanders’s *Snow White and the Huntsman* released in the summer of 2012.



Figure 103: 'Rapunzel' Bloomingdales. 2005.

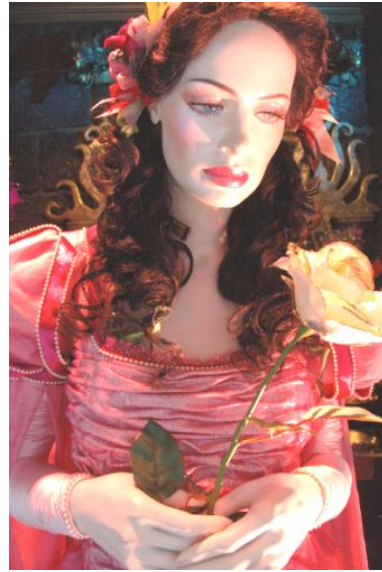


Figure 104: 'Snow White' Bloomingdales. 2005.

These two mannequins are typical of the princesses included in the other displays, characterised by the pristine whiteness of their 'skin', and all have their eyelids lowered, looking demure and passive as the viewers gaze upon them, unchallenged by their familiar appearance. With the exception of Snow White and Red, the princesses are all blondes, which, as already mentioned, symbolises their 'untouchable' innocence. To ensure that Snow White is not visually excluded from her sisters she is given a white rose to hold as a signifier of her innocence. This is needed because the description of her appearance is so specific, 'Would that I had a child as white as snow, red as blood, and black as the wood of the [ebony] window frame' (Jacob and Wilhelm Grimm 260), meaning the scene demands at least a brunette to fulfill audience expectation. Their costumes are opulent, with yards of flowing fabric connoting their status as 'medieval' princesses, along with the suggestion of European castles in the scenery, and with a White prince for Sleeping Beauty and Rapunzel. Red, on the other hand, gazes directly out at her audience, holding back her long red cape to reveal a purple bodice that emphasises her bosom, and which is distinctly of a more modern style than the 'medieval' White princesses' outfits:



Figure 105: 'Red Riding Hood and the Wolf' Bloomingdales. 2005.

Red Riding Hood is clearly more sexualised than any of the other mannequins in the display, and, in all that we have seen throughout this study in relation to her cultural history, it is perhaps easy to understand why this might be the case. However, the question is why, out of all the heroines depicted here, a Black mannequin is chosen to represent Red, rather than Sleeping Beauty, for instance. Significantly, as already mentioned, there are very few non-White representations of fairy tale heroines, but out of all the female fairy tale characters, Red seems the most obvious choice for adapters when racial diversity is represented. Examples where Red is played by a Black actress include two short films, *Black XXX-mas* (1999), where an urban Red and her 'hoodlum' family is involved with drug-taking, burglary, and murder, and *Dysenchanted* (2004), which shows nine female story book characters in group therapy describing and coming to terms with their narrative traumas.⁷² While the former seems to reinforce stereotypical notions about the urban environment, in the latter, Red is again the only non-White heroine. As the analysis in the previous chapters has

⁷² These two examples are included in the annotated list, *50 Shades of Red Riding Hood*, at the end of this chapter.

revealed, this is most likely because Red's character is perceived, in the 21st century at least, as the most sexually 'knowing' when compared with the protagonists included here. This means that the tale not only lends itself to patriarchal representations of the fallen woman archetype, but also to colonial discourse, where sexual behavior is racially determined, creating myths that are still a part of the popular cultural un/conscious today, where representations of, 'the virginal White woman as victim, the benevolent White man as saviour, and the oversexed African American woman as harlot' (Projansky 6), are still rife. According to this norm, it would seem only fitting that the traditional Innocent Persecuted Heroines are depicted by white mannequins, and that Red and the Black woman are forever excluded from this fairy tale schema, not being perceived as innocents, and not having an audience's sympathy. Having said that, it is clear that marketers want audiences to engage with their depictions of 'Little Red Riding Hood' in romantic terms, and her grouping with other fairy tales associated with romance, is a part of this 'integration' process. The representation of the wolf is also significant in this process, as here, as in Crane's illustrations (69), he is anthropomorphised by an upright stance and his princely outfit. His costume could belong to any of the princes in the other displays, aligning the wolf as a viable romantic partner for Red, and therefore continuing to blur the definition between romance and violence. On the surface the display appears to recognise and promote racial diversity in that European fairy tales characters are not just for White people – but it would seem that like postfeminism's 'double address' empowerment and equality is combined with post/colonial stereotyping to reinforce racial Otherness.

The cautionary tale here then is that women must prescribe to the 'beauty myth' if they want to be heterosexually desirable. Another element common to all three of these marketing campaigns is the fact that, beyond Natalia's Vodianova's grey back-combed hair, grandmother is absent. This is largely because all of these retellings rely on the promise of

heterosexual romance to sell their products. An image of granny would not only provide Red and the wolf with an unwelcome chaperone, but her presence would upset the hegemonic dichotomy present in all of these representations, meaning the females would outnumber the males. Although Perrault and Grimm, and many other retellings discussed in this work, reduce the concept of matrilineage, granny's complete eradication, means that Red exists in a fixed state of desirable youth, or as the beautiful corpse, as the reality of the female life cycle and ageing is visually and narratively eliminated.

Vogue, *ghd*, and Bloomingdales all exploit the consumers' ability to instantly recognise fairy tales and their characters. As well as appropriating scenes from the early illustrations to re-create the story, the common semiotic factors present here, such as apples, the red hood, and the eroticisation of the heroine, suggest that marketers and manufacturers have created a standardised way for consumers to engage with commodified depictions of 'Little Red Riding Hood' in a way that nullifies the female hero through objectification, and reduces her quest to the pursuit of romance. The portrayal of all three can be seen as an example of the visionary journey being 'cloaked' by a reduced semiotic understanding and in the way the archetypes of the courtesan/harlot and the *femme fatale* – two archetypes defined purely by their sexuality – are the only forms on offer. Because of this effect, Fredericksen concludes his 'manifesto' with a radical call for aniconism – a complete eradication of mass produced images for mass audiences. Such a suggestion raises many questions and does appear to be unrealistic and elitist, especially in terms of determining what should be eradicated.

Aniconism can also be related to Barthesian theory on mythology (1993), where he asserts that society would benefit from the eradication of myths and cultural collective concepts, as they too can end up controlling creative and cultural development. In this context there is definitely an argument where the perpetuation of fairy tale and mythic archetypes can be seen

to continue to uphold the violent acculturation and subjugation of women within our culture, especially within the advertising arena.

Fifty Shades of Red Riding Hood

Over the course of this work I have discovered many adaptations and appropriations of ‘Little Red Riding Hood’ that I have been unable to discuss in detail, simply because there are so many examples, and there is a finite time period and word count here. The following annotated list is a collection of fifty examples; while this is not a comprehensive or exhaustive list, and I am sure the reader will be able to think of many more, it is hoped that the list will further demonstrate how fairy tales occupy a dominant position within the Western cultural collective, illustrating how they are adopted for a variety of media and genres, as well as being vehicles for a diverse range of ideological paradigms. The examples include a range of visual and linguistic tropes. While most are post-2000 examples I have included some of the more well-known pre-21st century productions with the aim of demonstrating the iconic nature of the tale’s appropriation in literature and visual culture. The list is organised alphabetically by media, and its title, *50 Shades of Little Red Riding Hood*, is obviously an explicit reference to James’s novel, *50 Shades of Gray*, the title of which supposedly refers the complexity and multiplicity of its hero, Christian. However, as we shall see, and as the rest of this work demonstrates, Red, and her cloak of many hues, really can be adapted in more than 50 ways.

Advertising and Branding

1. American Lung Association. Billboard on Northern Avenue, Boston, USA. April 2012.



This billboard, drawing attention to the effects of industrial fumes on asthma sufferers, effectively visualises pollution as a ‘shadow’ corrupting the air. The red pram with its ‘hood’ up specifically emphasises the vulnerability of children and babies who have no choice in the

quality of the air they breathe.

2. Amnesty International. Unitas/rnl. Chile. Released September 2009.



These two images for Amnesty international are designed to raise awareness regarding domestic violence, with taglines focusing on civil rights, ‘Violation against women is violation of human rights’. While the campaign emphasises the vulnerable position of women in abusive relationships, their overt sexualisation is incongruous, recalling the visualisation of women in horror films, discussed in Chapter 2 (104).

3. Anabuki Construction Company. Japanese Television Commercial. 2006.



In this Japanese commercial Red can be seen as a little girl singing and dancing through the forest with some animal friends. The subtitles describe how everyone is in good spirits, as they sing about their hopes and dreams for expansion. Specifically the little

girl is hoping that one day her bust will expand, while the advertisement is for the development of Anabuki apartments and expansion in the construction industry. So, here the tale is used to represent dreams of future maturity, which for Red, is reduced to sexual development.

4. Campari Calendar with Eva Mendez. 2008.



Campari adopts a fairy tale theme for its 2008 calendar featuring actress and model, Eva Mendes. As well as appropriating 'Little Red Riding Hood' and *Pinocchio*, visual representations of *Alice in Wonderland*, 'Cinderella' and 'Aladdin' are included. Eva is typically seen in a dominant position – as a *femme fatale* – looking down on an entourage of half-naked male models. Significantly, the image of Eva as Red is the only one not to include a male model, as his role is adequately portrayed by a dog on a leash.

5. Chanel No. 5. Television Commercial. Dir. Luc Besson. 1999.



This 1999 commercial featuring model, Estella Warren, is perhaps one of the most famous ‘Little Red Riding Hood examples. Red can be seen entering a perfume vault guarded by wolves. As she takes a bottle of Chanel No. 5, she turns to one of the wolves, putting her finger

to her lips to shush him: on the one hand demonstrating her ability to ‘tame’ the beast, while on the other, suggesting they are in cahoots.

6. Orange Website advertisement. 2010.



Orange’s invitation to ‘come and pay us a visit’ seems to suggest to the cynic that as consumers we will easily and ‘innocently’ be parted with our money in exchange for their products. Semiotically, the orange diffuses the danger

associated with red and instead calls on the consumer to think of Orange’s tagline, ‘The future’s bright, the future’s Orange’ offering the spectator reassurance for this Red’s/Orange’s journey.

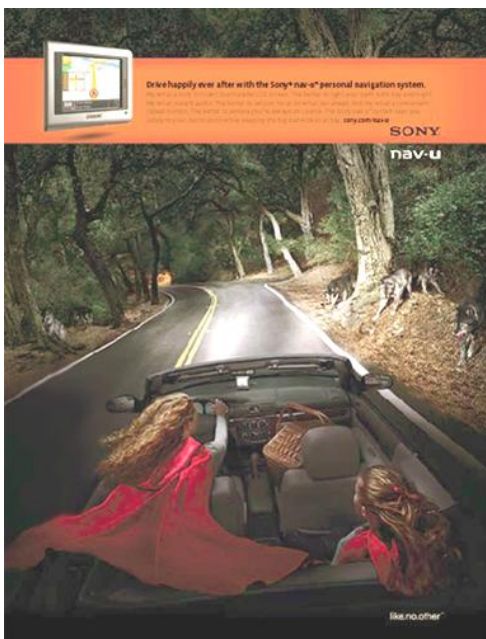
7. Sky Movies and Sky Broadband. Television Commercial. 2011.



While Sky adapted several fairy tales for television commercials, such as ‘Aladdin’, and the ‘The Princess and the Pea’, they used the story of ‘Little Red Riding Hood’ as a kind of ‘mini-film’ that would bookend commercials during films being shown on

Channel 4, effectively creating a four part narrative. The ‘film’ shows Red going to visit Granny to borrow her broadband facilities, only to find that the wolf is already there stealing her internet connection. The woodcutter saves the day and he and Red curl up on a wolf-skin rug, as the voice-over assures us of their ‘happily ever after’.

8. Sony GPS Navigating System. Magazine Advertisement. 2010.



This image, used for advertising in magazines, perfectly displays the archetypal split of the heroine, as here Red is depicted as a little girl and a young woman. They are possibly sisters, but I would argue the implication is that mum now drives Red, with her basket, through the forest to visit grandmother. The tagline ‘Drive happily ever after with the Sony Nav-U personal navigating system’, suggests that Sony’s modern technology

can protect us from ‘nature’ even in an open-top car.

9. Volvo S60. Television Commercial. 2012.



Here again we have two
‘heroines’; first, we see Red
embodied as a car, where
technology is again more than a
match for nature as the wolf
gradually walks away with his

tail between his legs. This is emphasised by the voice-over, ‘All the better to drive you with’. And, second, as the scene cuts to inside the car we see a father driving with a little girl in a car seat in the back, wearing a woolly red-hooded cardigan. Her father asks ‘What does the wolf say?’, and the little girl replies with a howl, explicitly recalling that Red and the wolf are always one.

10. Warning Zone Information Point. The Highcross Centre, Leicester. 18th April 2011.



The Warning Zone is a community project created for Leicestershire and Rutland that seeks to raise awareness on the social issues regarding young people entering adolescence, with information and advice on topics ranging from road safety, peer pressure, and anti-social behaviour. Their image of an urban Red is ambiguous, recalling the promotional poster for *Hard Candy* (113), and fuelling extreme readings: is this a vulnerable young person or an adolescent on the brink

of becoming involved in a ‘hoodie gang’?

11. Wolf Breweries. 'Granny Wouldn't Like It' and 'Grandma's Rich Porter'. 1995.



Wolf breweries specialise in ales and bottled beers, and use their wolf branding for many of their products, such as, 'Lupus Lupus' and 'Straw Dog'. Both of the Granny products have a label depicting Red in a long dress and cape with a basket. The beer is described on the website as 'Dark red, rich and fruity'.

Art

12. Falzon, Lisa. *Caperucita Roja (Little Red Riding Hood)*. 2010.



Unlike many of the illustrations we saw in Chapter 1, Falzon chooses not to recreate the intense gaze between Red and the wolf, but there is the suggestion of a romance between the pair in the way their bodies are supporting each other. The lack of a gap between them means they almost appear as Siamese twins, again emphasising that red

and the wolf are one.

13. Garelli, Titti. *Bambine Cattive (Bad Children)* Collection 2002



Garelli's illustrated collection of 'Bad Children' include a knife wielding Alice, and a little girl dressed in leathers, challenging the viewer to assess the concepts of childhood and innocence. Here, the image of a red-headed little girl cuddling her soft-toy wolf at first appears comforting, if somewhat saccharine, but her direct gaze, coupled with the placement of the wolf's tail – a hint towards the girl's future puberty – is provocative, recalling debates on the sexualisation of young girls in Chapter 2 (112).

14. Moon, Sarah. *Little Red Riding Hood*. Minnesota: The Creative Company, 2000.



Moon's black and white photography accompanies Perrault's text in this 'illustrated' edition of the story, first published in 2000 (although the series was created in 1982). The images show Red as a little girl travelling through an urban forest of derelict buildings and cobbled streets. All of the images are characterised by effective chiaroscuro, with the meeting with the wolf actually represented by their shadows. The series

can be seen to engage with the contemporary inclination to associate the story with paedophilia as we see Red undressing for bed in the wolf's 'lair'.

Fashion and Celebrity

15. Harper's Bazaar. Fall, 2008.



Here, actress and model, Emma Watson (who plays Hermione Granger in the *Harry Potter* films), features in a fashion shoot for *Harper's Bazaar* that takes place in a Hogwarts-style setting. The spread creates a magical fairy tale atmosphere but does not use any explicit tropes, besides a red cloak. While this is possibly an unconscious appropriation, the cloak in this image aligns her with Red, and it is significant that the setting for this scene is a library, recalling the heroine's quest for

knowledge.

16. Vogue 'Fantastical Fashion'. Fall, 2006.



As already mentioned, and as the following three examples demonstrate, *Vogue* regularly adopts fairy tale themes for its spreads. Here Spanish photographer, Eugenio Recuenco, creates an image that seems to blend Red Riding Hood and Miss Havisham (*Great Expectations* 1861) as the

bridal-looking dress under her cloak, combined with a frosty opulent setting, populated by wolves, suggests the heroine has chosen to reject society.

19. Wolf Winter. Kate Sylvester. Winter Collection. 2007



Fashion designers also regularly appropriate fairy tale narratives to construct ‘stories’ for their catwalk shows, and Sylvester’s collection, which also features hooded tunics, red tights, and furry scarves, all compliment the Red Riding Hood theme. Furthermore, the poncho style cloak and long leather boots recalls the *ghd* advertisement (238), and perhaps provided the inspiration for their portrayal.

Film

20. *Alice’s Adventures in Wonderland*. Dir. Tim Burton 2010.

Burton’s re-telling of Lewis Carroll’s *Alice* stories as a sequel, where the 19 year old Alice falls down the rabbit hole, returning to Underland (which as a 7 year old she believed was called Wonderland), allows for some familiar scenes and characters. However, Burton adapts the narrative to reflect a mythic hero cycle, where Alice must wield a sword to defeat the Jabberwocky and rid Underland of the tyrannical Red Queen. As part of her transformative journey Alice must realise her own potency and agency, which her ally, Bayard (a dog), says is achieved by following a prescribed route, ‘You must not diverge from the path’. Alice rejects this advice, ‘I’ll make the path from here’, making her own decisions and leading Underland to victory. It is also at this point in the film that the plot deviates from a traditional *Alice* trajectory.

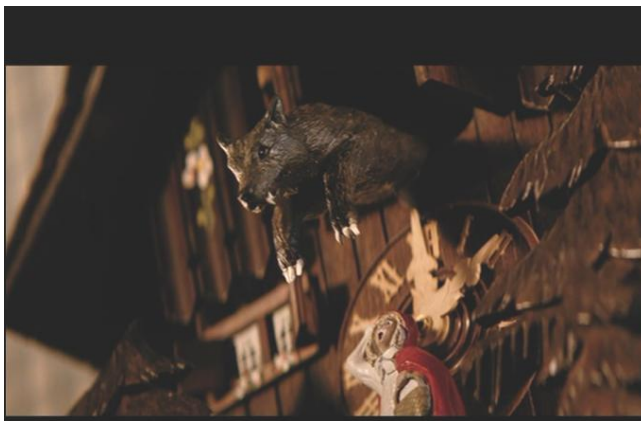
21. *Black XXX-mas*. Dir. Pieter Van Hees. 1999.



Black XXXmas is one of the few films where Red is represented by a Black heroine, and the opening credits of the film, ‘Warning: an exploitation tale’ directly references the

Blacksploitation genre. Again the tale is updated for an urban setting and the city is represented as a hot-bed of crime and corruption. The film loosely adapts the Grimms’ story, as Red is sexually molested and eaten by a police officer, who then goes to investigate a crime which has been committed by the heroine’s father. On hearing Red inside ‘Wolfy’s’ belly, her father cuts him open and Red emerges alive.

22. *Cursed*. Dir. Wes Craven. 2005.



Starring Christina Ricci and set in L.A, orphaned Ellie and her brother are bitten by a werewolf following a road traffic accident that sends their car spinning into woody undergrowth. Unaware what has happened until they begin to notice their

super-human strength, enhanced sexual allure, and appetite for raw meat, they carry on as normal. It transpires that Ellie’s boyfriend, Jake, is a direct descendent of a werewolf line and that for the curse to stop he must be killed. ‘Little Red Riding Hood’ is alluded to several times with the film opening with Sam the Sham and the Pharaoh’s track ‘L’il Red Riding Hood’ (1966), and as Ellie searches the house after hearing a ‘bump in the night’, the camera focuses on a cuckoo clock that has the wolf popping out above Red to gobble her up.

23. *Dog Soldiers*. Dir. Neil Marshall. 2005.

This British horror film can be seen to explore the theme of werewolfism in relation to Joseph Conrad's *Heart of Darkness* (1895), as a troop of soldiers are sent to *rendezvous* with a squad in the forest only to discover mauled remains. As they search for the rest of their lost comrades they are eventually trapped by a pack of werewolves led by monstrous matriarch, Megan. No visual references to the tale are made but the men are advised by their captain that 'if Little Red Riding Hood should show up with a bazooka and a bad attitude I expect you to chin the bitch', aligning Red with the werewolves as an aggressor.

24. *Don't Look Now*. Dir. Nick Roeg. 1973.



In Roeg's film a couple lose their daughter when she accidentally drowns in a pond.

The father, played by Donald Sutherland, believes he is coping, but while on a trip with his wife to Venice he begins to see the image of a child wearing a red coat (what

his daughter was wearing when she died) running around the canals. In many ways the image here can be seen as a 'cameo', operating in a similar manner to that seen in the exploration of the child archetype in Chapter 5 (192). One of the central themes of the film is the connection between sight and truth, and as the film progresses the audience gradually begins to question the father's sense of reality and whether the child is a projection of his grief. The image here is particularly effective as his open mouth resembling gnashing jaws, with the hand contorted to appear claw-like, makes him seem 'wolfish', but rather than him being the predator, the shadow of bereavement has consumed him. Roeg's film is characterised by its use of colour, and it is often a reference point for many when discussing the appropriation of the red cloak.⁷³

⁷³ Roeg's film is one the older references in this annotated list, but I have chosen to include it because during my time researching this project, attending conferences, talking to academics, and friends and acquaintances, this production is always inevitably mentioned. This, at least, is evidence that the use of colour within the film has made a lasting impression, and further suggests that it is implicitly connected with 'Little Red Riding Hood' in the cultural imagination.

25. *Dysenchanted*. Dir. Terri Edda Miller. 2004.

This short film sees some of the most popular fairy tale heroines in group therapy, with Goldilocks suffering from obsessive compulsive disorder, and Dorothy insightfully pointing out her predicament, saying, ‘you can’t go home again because you’re not the same girl when you left’. Rather than emphasising the suffering of all the heroines, Miller wishes to promote the idea ‘that all women are heroes in their own stories’. Red is, again, the only non-White actress, wearing a long red cape with a fur collar, and with a phobia of being eaten by wolves.

26. *Enchanted*. Dir. Kevin Lima. 2007.

While this Disney film is an amalgamation of many fairy tales, the plot loosely follows a ‘Cinderella story’ as the heroine, Giselle, finds herself expelled from the animated world Andalusia, and is forced to make her happily ever after in New York. As Giselle tells the little girl, Morgan, a bedtime story she explains that the narrative events of Little Red Riding Hood are often misunderstood:

Giselle: I remember this one time when the poor wolf was being chased by
 Little Red Riding Hood around his grandmother’s house, and she
 had an axe. Gasp. Oh, and if Pip [a friendly chipmunk] hadn’t been
 walking by to help I don’t know what would’ve happened.

Morgan: ‘I don’t really remember that version’

Giselle: Oh, that’s because Red tells it a little differently.

This suggests that Red has a violent temperament and is prone to deceit, while the wolf is deserving of sympathy.

27. Freeway. Dir Matthew Bright. 1996.



Here, Vanessa, a sharp and sassy illiterate teen, lives in the 'hood' with boyfriend Chopper Wood. Her life has been defined by systematic and sustained abuse from her step-father, foster carers, and she is

almost killed when she encounters the I5 serial killer and necrophiliac, Mr. Wolverton. Like *Black XXXmas*, Bright's film is an exploration of the fairy tale set in the city where the corruption of the adult world affects the lives and perception of young adults. The wolf (Mr. Wolverton) is again a paedophile in this adaptation and Vanessa single-handedly kills him when he attacks her in her grandmother's trailer, as the police arrive too late to help. The image above is taken from the end of the film just after she has defeated the wolf. Her smudged make-up and wide toothy grin give her a wild look, suggesting she had to temporarily embrace the shadow within to ensure her survival.

28. Little Erin Merryweather. Dir. David Morwick. 2007.



Morwick's film is a low budget horror film set at a university where a red-cloaked killer (Erin) is murdering male students and filling their bellies with rocks. While this clearly positions Red as the *femme fatale* and monstrous feminine, again the

tale is appropriated for a paedophilic context, as we see Erin as a little girl in flashback in the family home suffering from abuse, thus ensuring that Red as the vulnerable victim is also included in this archetypal presentation.

29. *The Lovely Bones*. Dir. Peter Jackson. 2010.

The Lovely Bones is an adaptation of Alice Seabold's novel where a 14 year old girl is raped and murdered. The first image of Suzie is of her as a toddler in a red jumpsuit, and we also see her wearing a red-hooded coat when she goes to the local tip with her father and siblings, which will later be her unknown grave. Her rapist and killer is the Perraultian neighbour, Mr. Harvey. Although there are no explicit 'Little Red Riding Hood' references, the image of the rose is used frequently throughout the film: we see Mr. Harvey deflowering his rose bush, and he gives Suzie's mother a cut rose as Suzie cycles around them. A blooming rose is seen on an ice rink in heaven juxtaposing red and white, and a dead rose head blooms in Suzie's father's hand when he suspects Mr. Harvey, all of which effectively demonstrate how stories of rape engage in iconographic representation that is associated with the cautionary tale.

30. *New Moon*. Dir. Chris Weitz. 2009.



Bella does wear a lot of hooded coats throughout the *Twilight* saga, but there are no real significant alignments with Red beyond her construction as passive heroine and prey in

relation to her vampire boyfriend, Edward. The image here, taken from the second film shows the heroine running through a sea of red cloaks to try and stop Edward from confronting a coven of powerful vampires. The fact that the heroine is not wearing a red cloak is perhaps indicative that she has shed her vulnerable status, and is an active agent. However, the image also highlights the dangers of over-interpretation – can a red hood ever just be a red hood?

Literature

31. Carter, Angela. *Nights at the Circus*. London: Vintage, 2006 (originally published 1984).

While Carter's novel draws on many fairy tale motifs and characters throughout, the aerialist, Fevvers, is described after her first performance in the book, as she lands to thunderous applause, 'in triumphant smiles; her white teeth are big and carnivorous as those of Red Riding Hood's grandmother' (17). Carter is clearly drawing on the conflation of all three characters within the tale: Red, wolf, and granny, effectively constructing Fevvers as a multiple archetypal heroine.

32. Cross, Gillian. *Wolf*. Oxford: Oxford University Press, 2008 (originally published in 1990).

Wolf is a young adult novel that tells the story of Cassey and her difficult family life, as she spends periods of time living with her grandmother, which is interspersed with her spontaneously being sent to live with her mother. While with her mother she becomes involved in a project that studies the lives and habits of wolves as nurturing pack animals, as well as their mythological role as spirit guides. The novel focuses on Cassey's journey of self-discovery in terms of family history as she learns that her father (the wolf) is an IRA terrorist. In this way the novel can be seen to engage with the tale in a political context, but one where the heroine retains her subjectivity.

33. Dahl, Roald. 'Little Red Riding Hood and the Wolf' in *Revolting Rhymes*.

Harmodsworth: Puffin Books, Ltd. 1984 (originally published 1982).

Dahl's retelling of the tale in rhyme draws attention to the adaptation process during the 'Oh my what big ... you have' exchange, when Red, rather than exclaiming about the size of the wolf's teeth says, 'But, Grandma, what a lovely great big furry coat you have on.' To which Wolf replies, "'That's wrong!' cried Wolf. 'Have you forgot / To tell me what BIG TEETH I've got?'" (39-40). As already mentioned in relation to the *Vogue* example (No. 14), Red shoots the wolf, and the end of the poem sees the heroine dressed in a wolf-skin coat.

34. Harris, Charlaine. *Club Dead*. London: Orion Publishing Group, 2003.

This third book in the *Southern Vampire Mysteries* series introduces werewolves to the 'dark romance' of Sookie Stackhouse and her vampire lover, Bill Compton. There are many references to the mythology of wolves throughout, and Sookie enters a werewolf bar wearing a red dress, attracting the attention of several sexually aggressive werewolves. A version of the anatomical exchange is also included in this novel as the wolf comes knocking at Sookie's grandmother's house: 'He was huge. His eyes were green. His tousled hair was curly and thick and black as pitch. His brain buzzed and pulsed with energy; kind of a red effect. Werewolf' (54).

35. Peake, Mervyn. *Titus Groan*. London: Vintage 1998 (Originally published 1946).

Fuchsia, the Earl of Gormenghast's daughter is often clothed in red, which in her dealings with Steerpike, the Machiavellian social climber, emphasises her vulnerability. The chapter titled 'The Grotto' centres on the adolescent Fuchsia and Steerpike meeting in the woods:

The invigorating air, coupled with his recognition of the distant figure,
prompted him to change his course, and with quick bird-like steps he
moved rapidly along the edge of the wood. In the rough landscape away to
his left, the tiny figure in its crimson dress sang out against the sombre
background like a ruby on a slate. (269)

In the passage above Steerpike is clearly positioned as the predator, if not a wolf, as he tracks Fuchsia and orchestrates an impromptu meeting. In the second book, *Gormenghast*, (1950) Steerpike intends to seduce, or rape Fuchsia, with the intention of blackmailing her to further his rise through the ranks.

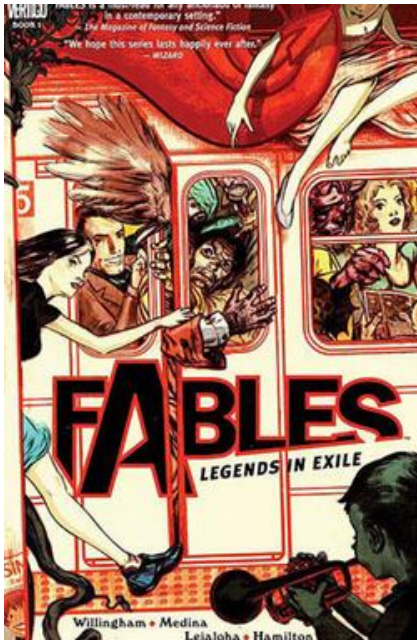
36. Pearce, Jackson. *Sisters Red*. London: Hodder Children's Books, 2010.

This young adult novel tells the story of Scarlett and Rosie, two sisters (aligned with Red through their names), orphaned by werewolves, who grow up to become teenage werewolf hunters. While the novel can be seen to engage with the Dark Romance genre, there are many other points of adaptation with the fairy tale. For example, the novel opens with the chapter 'A Fairy Tale: Seven Years Ago' which narrates their encounter with an Aryan werewolf who appears to have tracked the girls and their grandmother. Granny's German accent, and references to several German cities and towns locates the history of the tale in relation to the Grimms, but it also provides a political reading as one could interpret the Aryan werewolf as a Nazi hunting for hidden Jewish families.

37. Pratchett, Terry. *Witches Abroad*. London: Corgi Books Ltd, 1992 (originally published 1991).

Pratchett appropriates many fairy tales and motifs for his novel, which finds the witch, Magrat, compelled to take on the role of fairy godmother to ensure that all the stories achieve their happy endings. This includes 'Little Red Riding Hood', as Magrat and her companions come across Red, as a little girl, travelling alone through the woods. Immediately recognising which story they have wandered into, they fly on ahead on their broomsticks to save granny before the wolf arrives, with Nanny Ogg saying 'no-one ever cares what happens to poor defenceless old women' (122). The witches save granny and Red, but also the wolf, as he begs to be released from the curse of being a werewolf.

38. Willingham, Bill. *Fables: Legends in Exile*. New York: DC Comics, 2002 - .



This ongoing series of graphic novels tells the story of how all the fairy tale characters have been evicted by the Authority from their individual worlds, and forced to live together in modern day New York. The characters create Fabletown with its own infrastructure, where Snow White is a leading government official, Prince Charming a bigamist, Bigby Wolf is a detective, and Red is a government spy with multiple identities. Her role clearly demonstrates how Red is perceived as duplicitous as well

as multiplicitous.

Music

39. Evanescence 'Call me when you're Sober' from *The Open Door*. 2006.



Amy Lee, lead singer of the gothic rock band Evanescence, describes the song as a 'chick anthem'⁷⁴ with the lyrics telling the story of an abusive relationship. In the music video Lee is dressed in a red cloak sitting at a long banqueting table with her partner at the other end, framed by antlers, giving him a beastly quality. At the end of the song she declares that the relationship is over

and she removes her cloak as well as releasing a wolf. The removal of the cloak, as we saw in *Buffy* (210), is an action used to demonstrate that the heroine has survived her journey.

⁷⁴ Lee discusses her motivations for writing the song, and its impact in an interview for *Spin* magazine 2011.

40. Goldfrapp. 'Strict Machine' from *Black Cherry*. Released July 2003 and re-released in May 2004.



This kaleidoscopic video features lead singer, Alison Goldfrapp, in a flowing red hooded shawl surrounded by men in suits with wolf masks. The black suited wolves are paired with women in black dresses,

and they kiss and embrace on what seems to be an urban backdrop. As can be seen from this image the video also appropriates other signifiers that are associated with the tale, like the blooming rose. Images of 'nature' are also combined with machinery and cog wheels, suggesting we are all the victims of acculturation, where men and women are compelled to perform according to heterosexual convention.

41. Jacki-O. *L'il Red Riding Hood*. 2009.



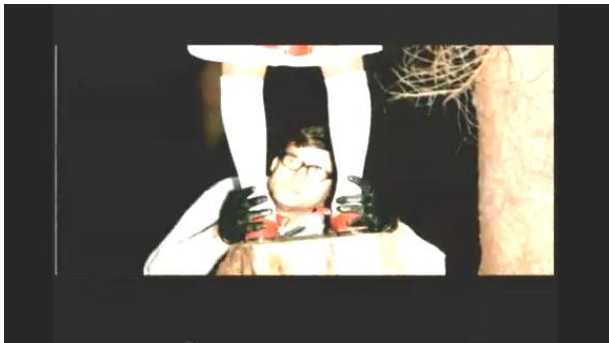
Miami rapper, Jacki-O, is known for her sexually explicit lyrics, in songs such as, 'Nookie' (2003) and 'Sugar Walls' (2004), and so it may seem fitting that she chose to appropriate the image of Red Riding Hood for her second album, rather than, say, Cinderella. Like Eva Mendes in the Campari calendar (No. 4), Jacki-O's album cover depicts her in a

dominant position, looking down on her audience. Her red dress, red lipstick, and high-heeled shoes are the uniform of the sexually alluring *femme fatale*, while the way she is casually holding onto a fur coat suggests she has already triumphantly dealt with any wolves in the same way as Dahl's heroine (No. 33).

42. Outlandish 'Look into my Eyes' from *Closer than Veins*. 2009.

The video for the single features shots of the Danish band members singing, interspersed with scenes of a stage production of 'Little Red Riding Hood' being performed by an all child cast, except for the wolf who is played by an adult male, dressed in an Israeli military uniform with a wolf's head. Here Red is depicted as a little girl in a red and white keffiyah, a typically masculine garment associated with Palestine liberation. Responses to the video on YouTube vary; some believe the song and video will incite further racial and religious tension, while others believe the production is merely raising awareness of the Palestinian plight to the Western world with an Israeli bias media. Either way, the video demonstrates how the tale continues to be appropriated as a political metaphor.

43. Vast 'Pretty When You Cry' from *Visual Audio Sensory Theater* [sic]. 1998.



While the lyrics of this song can be seen to explore the balance of sexual desire and love within relationships, where one partner takes pleasure from the other's pain, hence, 'I didn't want to hurt you Baby, but you're

pretty when you cry', the music video tells another story. A middle-aged man is shown driving with a young woman asleep in the back of the car. As the audience moves into his fantasy realm, the young girl is dressed as Red Riding Hood, and the pair can be seen sitting in a forest clearing. A series of quick shots shows the man worshipping, torturing, and killing the girl, before we are shown four other Red Riding Hoods running off into the wood. As well as suggesting the man is a serial killer the images provoke a paedophilic reading. The two stories can be linked by their focus on the failure to curb destructive sexual desire.

Television

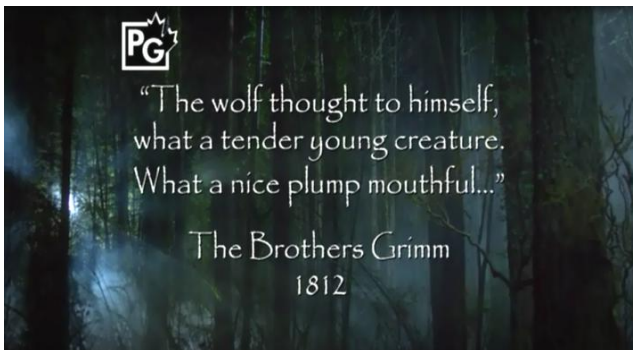
44. *America's Next Top Model* Series 6 Episode 4. Aired in the UK on Channel 5. 2007.



This reality television show, hosted by model Tyra Banks, charts the journey of a number of selected contestants as they strive to win a modelling contract. In this episode the remaining models are set the challenge of striking a pose while

suspended in the air, for the shoot titled, 'Falling Fairytales' (sic). While the title itself suggests that all women are 'fallen women', a non-white model is again selected to portray Little Red Riding Hood, with an emphasis on her character as sexually alluring.

45. *Grimm*. Created by Stephen Carpenter, David Greenwalt and Jim Kouf. NBC. 2011 - .



In this television series, detective, Nick Burkhardt, discovers he is descended from a long line of Grimms, and that it is his duty to continue their work. However, rather than becoming a folk tale scholar,

he must continue to track and document supernatural creatures, with the purpose of thwarting them from taking over human society. Set in contemporary Portland, the first episode adapts 'Little Red Riding Hood', as we see a young girl in a red hooded track suit go out jogging in the woods. Each episode opens with a quotation from a Grimms' tale, as this image demonstrates, but they never tell us which one. While some are more obvious than others, a part of the viewing pleasure is derived from determining which retelling we are viewing.

46. Strictly Come Dancing (UK) Aired on BBC 1 27/10/2012



In this reality show, where celebrities are paired with professional dancers to compete for *Strictly's* glitterball trophy, Kimberly Walsh and her partner, Pasha Kovalev, dance the *paso doble* (double step) to Duran Duran's track, 'Hungry Like the Wolf' (*Rio* 1982) for the

Halloween special. The *paso doble* is a Spanish dance associated with bullfighting, where the male dancer represents the matador and his partner the bull or cape, which the former 'tames' or controls. The struggle for dominance is at the centre of the dance, and in this version Kimberley defeats her wolf, as the dance finishes with him lying on the ground as she stands over him with her heeled foot on his chest.

47. True Blood Season 4 Episode 12. Created by Alan Ball. HBO. 2008 - .



While fairy tale references abound in the show, with graffiti in the ladies restrooms in Fangtasia (a vampire bar) depicting a stoned Red and Alice, one of the most explicit appropriations can be seen when Jessica, a young vampire, dresses-up as Red for Halloween to

surprise her human boyfriend, Jason. This is significant in terms of the female quest because Jessica is a 'baby' vampire, newly turned and only just able to control her predatory urges. In this episode, she comes of age, resolving some difficult relationship as well as vampire issues. Her character development is swiftly relegated, however, to ensure that the audience see her in terms of sexual maturity, as the couple agree the terms of their steady, but casual, relationship. Jason says 'I get it – its kinda like a hooker with kissing. [gasp] Not that you're a hooker'. Jessica unperturbed replies 'Well, maybe I could pretend to be if you'd like that'.

48. *The X Factor* (UK) Aired on ITV 27/10/2012



On the same night that Kimberly and Pasha performed their retelling of the story in dance, another reality competition show, *The X Factor*, also presented a version of the heroine. Ella

Henderson can be seen here performing Evanescence's song 'Bring me to Life' (*Fallen* 2003), wearing a red cape and sitting in a light projected forest. The lyrics of Evanescence's song can also be understood in relation to *Sleeping Beauty*, 'How can you see into my eyes like open doors? / Leading you down into my core where I've become so numb / Without a soul my spirit's sleeping somewhere cold / until you find it there and lead it back home / Wake me up / Wake me up inside ...' creating a fairy tale mash-up that provokes some revealing analysis, as Red here at first appears lost in the dark forest.

Video Games

49. *World of Warcraft* Blizzard Entertainment. 2004 - .



Again, like many of the products in this list, *World of Warcraft*, a massive multiplayer online game, appropriates many fairy tale characters and motifs. Red Riding Hood and the wolf can be found in the raid encounter in Karazhan, where players must defeat the Big Bad Wolf. During the encounter one player is turned into Little Red Riding Hood, made obvious by a red

cloak, and must run away while the other players try to defeat him. During this phase the boss

yells ‘Run away little girl. Run away.’ Another example can be found in the Gilnean werewolf starter zone where players must help Granny rescue her laundry and cat, before escorting her safety. However, before the rescue mission is complete Granny turns into a werewolf.

50. *The Path* 2009 Design and Concept by Auriea Harvey and Michael Samyn



In this game, players can choose a character to take on an adventure through the forest to Grandma’s house, all of whom have names related to the colour red, such as, Robin, Ruby, and Scarlet.

Within the game there is a path that leads straight to grandma’s cottage, but players are rewarded and experience more game content when they stray from the path.

While I have only been able to hint at some of the analytical possibilities here, this list effectively provides a window into some of the ways in which the fairy tale is being appropriated for a wide range of products. There are, of course, many other genres and media that have not been discussed, ranging from high-art forms, such as, opera, theatre, and sculpture, to popular creations, such as figurines, tattoos, and children’s toys. But what this list does demonstrate is how the image of Red is so easily recognised and adapted by audiences and creators, providing evidence of the pervasive existence of ‘Little Red Riding Hood’ within the cultural collective, and further indicating that fairy tales should be acknowledged as the ultimate intertexts.

Conclusion
Contemporary Cautionary Tales: ‘Little Red Riding Hood’ and the Postfeminist Retreatist Paradigm

As anticipated when I began this work, fairy tales and myths have increasingly become the explicit focus of many big budget Hollywood film adaptations, such as *Clash of the Titans* (2010), *Mirror Mirror* (2012), *Red Riding Hood* (2011) *Snow White and the Huntsman* (2012) and *Sleeping Beauty* (2011). This trend looks set to continue, as there are currently several movies based on fairy tales in production that are set for release within the next couple of years: *Jack the Giant Killer* (2013), *Hansel and Gretel Witch Hunters* (2013), Disney’s *Maleficent* (2014) and Guillermo del Toro’s *Pinocchio* (2014). The sheer number of productions is a testament to the seemingly infinite popularity of fairy tales and thus to the amount of scholarship that is needed if one is to recognise the impact and diversity of retellings in terms of media, genre, and the trajectory of individual fairy tales. When I began the thesis there was very little published scholarship on fairy tales on screen, and now there are several notable publications, such as Jack Zipes’s *The Enchanted Screen* (2011) Dani Cavallaro’s *The Fairy Tale and Anime* (2011) and Pauline Greenhill’s and Sidney Eve Matrix’s edited collection *Fairy Tale Films: Visions of Ambiguity* (2010). All of these works offer a valuable survey of the genre as well as documenting and examining a number of fairy tales. This work has focused on ‘Little Red Riding Hood’ to provide a detailed analysis of a single fairy tale and its adaptations within a specific time period, examining the diversity of her character incarnations as an archetypal figure, as well as considering the adaptation processes themselves. One of the greatest challenges of this work has been selecting the material for study, and this is one of the reasons why I chose to conclude the last chapter with a list of ‘Little Red Riding Hood’ appropriations. The list clearly demonstrates how the tale is adapted for a variety of products, and, while often relying on the heroine’s multiplicity to provide intertextual readings, the familiar archetypal triptych described by Bonner (33) of the

innocent, the *femme-fatale* and the fallen woman, can be found in most of the examples.

Arguably, the list has highlighted other potential areas for research, as all of the examples are worthy of close analysis, with possible case studies on fairy tale incarnations in *Vogue* in the last decade, or the appropriation of fairy tales for video game narratives.

One of the aims of this work has been to illustrate how ‘Little Red Riding Hood’ occupies a complex space in contemporary productions in terms of her representation as an archetypal heroine, and so the examples I have used for the main body of the thesis have been selected to best illustrate this argument. The thesis has also been structured to reflect the versatility of Red’s character to embody multiple archetypal figures, from the trickster, courtesan, and damsel in distress, to the child archetype and the monstrous feminine; beginning with the close analysis of one or two adaptations in relation to a specific ideological framework, such as the moral panic of paedophilia, the research has gradually expanded to include an examination of Red’s role as cameo, and in commodified forms. The feminist-Jungian framework has been useful in this respect, as the deconstruction of archetypal forms in relation to fairy tales and how we interpret them reveals how they have a direct impact on the perception of gender roles and acculturation in feminist terms. For example, the audience’s relationship with Morgana in *Merlin* is defined by her costume changes, as well as her archetypal position in the collective imagination. There have, of course, been some difficulties with the application and design of a new theoretical model, especially when some of the Jungian concepts are clearly the product of a patriarchal world view – pre second wave feminism – that cannot easily be updated. An example of this can be seen in classical Jungian discussions of the anima and animus, and the need to restore Eros through the ‘healing feminine’, to the West’s so-called imbalanced male Logos. Furthermore, I have also discovered that many neo-Jungian approaches are problematic, often trying to compromise feminist discourse with apolitical thought which can be seen to transcend the

ideological, favouring a 'new-age' spiritual approach (Murdock, 1990), while in reality their dedication to classical Jungian thought reinforces a politically conservative ideal that entrenches notions of gender, as well as refusing to fully acknowledge ideological change and therefore the diversity of experience and aspirations in men's and women's lives. Having said that, the Jungian concepts of archetypes and the cultural collective un/conscious have proven to be the most vital and useful to this work, and the latter has enabled an explicit discussion of the intertextual nature of fairy tales and how their semiotic power as cultural memes means they are continually being (re)appropriated. This discussion led to the development of my theory on unconscious adaptation and an exploration of how fairy tale tropes are used in advertising and marketing. Frequently, the Jungian discourse has become an implicit part of the discussion on archetypes, providing a terminology through which to explore Little Red Riding Hoods, while making way for an explicit feminist focus that considers the acculturating impact of the story in terms of the female quest, and the aspirational values it invokes. This has become my preferred method for employing the feminist-Jungian model, as this balance allows for the consideration of the mythological archetypal structures inherent to fairy tales, without compromising the ideological, a point that I was conscious of at the beginning of this work.

As well as considering the construction of Red as an archetypal figure, and the adaptation methods that are used, a further aim of this work was to consider how the tale is used to represent the female quest in contemporary cultural productions, and the impact this has on the perception of girl's and women's roles in Western society in a postfeminist context. I will briefly return to the chapters and the case studies of 'Little Red Riding Hood' adaptations to summarise how archetypal patterns are still being used as images to define girls and women. The majority of the examples used in this work, including the list '50 Shades', despite their appearance of diversity, can be thought of as contemporary cautionary

tales, which at the present time are becoming intricately bound to 21st century postfeminist retreatist fantasies and paradigms. To demonstrate this a discussion of the concept of the retreatist fantasy, as defined by Negra (2007) and Hollows (2006), will follow, along with an analysis of ABC's television series *Once Upon a Time* (2011).

Negra asserts that the postfeminist retreatist fantasy 'refutes the truism that 'you can't go home again' by offering scenarios that allow for a nostalgic view of the family home and the home town, and the desire to return to it. While this is hardly a new phenomenon in terms of Classical Hollywood where the value of home and family is forever being lost and found, in films like *The Wizard of Oz* (1939) and *It's a Wonderful Life* (1946), the retreatist fantasy is specific to modern women in the way it redirects them to the family home through the illusion of 'choice' feminism. Negra's definition of retreatism is based on a US model that typically focuses on the New England region and includes a female protagonist who is often compelled by circumstances to return from the city to her small hometown. And, it is while she is there that she discovers 'true happiness' in the form of reclaiming traditional feminine roles:

... the postfeminist subject is represented as having lost herself but then (re)achieving stability through romance, de-aging, a makeover, by giving-up paid work or by 'coming home'. Indeed, one of postfeminism's master narratives is that of 'retreatism', which operates as a powerful device for shepherding women out of the public sphere. (Negra 5)

In some ways all of the heroines, and the case studies of real women, that Negra discusses (chick-lit novels *Everyone Worth Knowing* by Lauren Weisberger (2005), *Why She Went Home* by Lucinda Rosenfeld (2004), and movies *13 going on 30* (2004), *Kate and Leopold*

(2001), and television series *The Gilmore Girls* (2000-2007)), can be thought of as Little Red Riding Hoods, as they all leave their hometown for the city in search of adventure in the form of college and careers, only to be ‘led’ back to the point where they started from, with no desire to ‘stray from the path/leave the home’ again. This seems at odds with the reality of modern women’s lives, which McRobbie describes in terms of feminist gains:

young women in Western societies are gaining better educational qualifications, are entering the labour market in unprecedented numbers and, instead of leaving the workplace with the onset of motherhood, are delaying maternity, avoiding it altogether, or else are returning to work not long after childbirth. This emphasis among young women on wage-earning capacity, along with changes in sexual status and maternity, is also an increasingly global trend. And in the affluent West it offers great opportunities for new forms and patterns of consumption.

(McRobbie 534)

The last sentence in this passage recalls the work of the previous chapter where advertising relies on, and promotes, the postfeminist concept of ‘choice feminism’ to manipulate women into the self-regulation process (239). Similarly, fictional productions are expressing an anxiety regarding women’s choices, so that, ‘Recent romances place a strong stress on the presumed solipsism of single white femininity and after 9/11 prove themselves particularly likely to embed a drama of ‘miswanting’ ... in which the heroine comes to realise that her professional aspirations are misplaced’ (Negra ‘Historical Reversion’ 53). This also reflects discussions by Genz (2009) and Hollows (2006) where domesticity and domestic pursuits, such as housework, baking, and crafts, are positioned as ‘guilty pleasures’, ultimately

suggesting that a choice must be made, as the two positions – a life and career in the city and domesticity – are incompatible.

As Whelehan explains, the application of the word ‘post’, ‘new’, and here ‘choice’, suggests that ‘feminism by itself is seen to be inadequate’ (76) and requires redefinition to reflect what ‘real’ women want from their lives. In addition, ‘Postfeminism trades on a notion of feminism as rigid, serious, anti-sex and romance, difficult and extremist’ (Negra 2), thus making it very difficult for women to identify themselves as feminists without fear of being viewed in the same way. The illusion of choice at the centre of postfeminism, as Negra explains, is not only linked to a fear of the choices that women might/or are able to make, but it is inherently bound to a conservative view that encourages the creation of a passive and private female sphere, valorising the domestic in terms of self-regulation, romance, the hearth and home, and motherhood:

Postfeminism offers the pleasure and comfort of (re)claiming an identity uncomplicated by gender politics, postmodernism, or institutional critique ... Crucially, postfeminism often functions as a means of registering and superficially resolving the persistence of ‘choice’ dilemmas ... From the late 1990s renaissance in female-centred television to the prolific pipeline of Hollywood ‘chick-flicks’, to the heightened emphasis on celebrity consumerism, and the emergence of a new wave of female advice gurus/lifestyle icons, the popular culture landscape has seldom been as dominated as it is today by fantasies and fears about women’s ‘life-choices’. (Negra 2)

Negra's book addresses the complexity of 'choices' on offer for women asking us with the title, *What a Girl Wants?*, to consider the aspirations and ambitions of modern girls and women, and how they are represented in the media. This creates the hinge of many narratives, including *Once Upon a Time*, where not only does the show explicitly portray the story as a cautionary tale within the context of the retreatist fantasy, it also illustrates how fairy tales continue to be appropriated for acculturating purposes.

ABC's television series *Once upon a Time* is perhaps one the most explicit examples of how fairy tales, including 'Little Red Riding Hood', are being appropriated for contemporary productions to promote retreatism as the only 'natural' way for women to achieve happiness and fulfilment. Set in the present day, in a small town near Boston called Storybrooke, the characters that populate *Once Upon a Time* are all from well-known fairy tales, who, under the curse of the evil queen, Regina, have forgotten their real identity and must live in the 'real world', stuck in time and with new names – Cinderella becomes Ashley, Rumpelstiltskin is Mr Gold, and Little Red Riding Hood is known as Ruby. The series has a dual narrative throughout; one, where Emma, a private detective from Boston, is trying to solve the town's problems and assist her son Henry in breaking the curse, while the other is set in the 'once upon a time' of the fairy tale realm (which is visualised as a pseudo-European medieval setting), where we see in flashback the 'past lives' of each of the fairy tale characters, typically with a different focus each week. Emma is first compelled to travel to Storybrooke when she discovers her 10 year old son (whom she gave up for adoption when he was a baby) in her apartment, and she decides to personally return him to his adoptive parent, Regina. Emma soon gets embroiled in the town's dramas and although she attempts to return to Boston several times she never makes it past the town's perimeter sign, and eventually takes on the role of sheriff. Henry is the only one who knows the real identity of the town's inhabitants because he possesses a book of fairy tales that includes all of their histories

(again, as discussed in the previous chapter the literary resonance and the role of fairy tales in the lives of children is valorised). The curse hinges on the romance between Snow White (aka Mary Margaret Blanchard) and Prince William (aka David Nolan), who in the fairy tale realm sent their baby daughter (Emma) 28 years ago into the real world as a way of protecting her from the curse (although Snow White and Prince William are Emma's parents, because Regina has halted time they all look the same age). Many episodes are therefore spent with Regina thwarting the reunion of all of these family members; Emma and Henry, Snow White and Prince William, Emma with her parents, and Henry with his grand-parents. The emphasis is placed on the power of love and familial blood bonds, making Regina the evil stepmother of Henry, but as Storybrooke's mayor, also of the town. As Genz asserts, the notion that mothers need to spend more time with their children at home is one of the primary anxieties that leads women back to the domestic sphere (2009). However, within the realms of the television show, not only does this reinforce negative connotations regarding adoptive parenting, but the suggestion is that the restoration of the family acts as a metaphor for national security where, 're-securing the home we will re-secure the homeland' (Negra *Historical* 53), a theme that Negra states is at the heart of the retreatist fantasy. This theme provides the over-arching narrative for the series and is played out repetitively in the micro narratives of each of the characters, including Ruby as Red Riding Hood. The audience is first introduced to granny and Ruby in the pilot episode when Emma goes to stay at their hotel, and she overhears them having an argument:

Granny: You're out all night and now you're going out again.

Ruby: I should've moved to Boston.

Granny: I'm sorry that my heart attack interfered with your plans to sleep your way down the eastern seaboard. (*Once Upon a Time* S1E1 2011)

At once we are alerted to the suggestion that the city equals sexual corruption and that Ruby is promiscuous (although throughout the series there is very little evidence to suggest that this is actually the case), and rebellious, meaning that we immediately perceive her in terms of the ‘courtesan/whore’ archetype. Ruby is the most sexually visualised of all the characters in Storybrooke, and for the majority of the series we see her in short skirts or shorts and low-cut tops, all typically accessorised with red lipstick and nail polish.



Figure 106: ‘Red-Handed’ (S1E15) *Once Upon a Time*. 2011.

In Figure (106) above, Ruby is talking to ‘Pinocchio’ who is telling her of his travels in Nepal and his encounter with playful lemurs. Ruby says enviously: ‘I’ve never even been out of Storybrooke’ (S1E15), and hangs on every word until granny calls her over, chastising her for flirting with customers. Ruby, horrified by the suggestion, responds ‘You just want me act like you until I turn into you. Well, I’m not a fossil yet Granny. I should be out there having adventures with ... lemurs’ (*Once Upon a Time* S1E15 2011). Between helping her granny run the local hotel and coffee shop Ruby clearly feels trapped, longing for some adventure and excitement beyond Storybrooke. Following her granny’s suggestion that she stay in on Saturday night to learn how to manage the accounts, Ruby quits her job and storms out of the cafe. It is at this point that we switch to the fairy tale narrative, and we see granny and Red

living in a cottage in the mountains, preparing to barricade themselves in for the night after hearing reports that a wolf is in the area. This flashback bears a striking resemblance to Catherine Hardwicke's *Red Riding Hood*, with its snowy landscape, and the fact that Red is in love with the local blacksmith, Peter, a romance of which granny disapproves. In this realm Red is practically confined to the cottage. She is not allowed anywhere by herself, and with granny insisting that she always wear her red cloak because the colour is supposedly a wolf repellent, here she is also restricted, eventually explaining to Snow, 'I can't let her keep me trapped forever' (S1E15). In this way we are constantly being reminded of Red's/Ruby's desire for freedom in both worlds. In a bid to achieve her freedom so that she can be with Peter, Red asks Snow to help her track the wolf and free the whole village from its tyranny. Red's knowledge of the area and her tracking abilities is contrasted with Snow's ignorance and there are many shots where innocence and experience is visually represented by their cloaks, compelling the audience to consider why they don't all wear red if it offers such effective protection?:



Figure 107: 'Red-Handed' (S1E15) *Once Upon a Time*. 2011.

Red discovers the wolf's tracks, and is horrified to see them change from animal to human footprints that lead right to her window. Convinced that Peter is unknowingly the wolf, Red

sneaks out disguised in Snow's cloak to meet him alone in the forest at night to tell him, along with her plan that they can run away together and she can chain him up every month to prevent him killing anyone. Echoes of the Dark Romance are obviously felt here as Ruby is willing to risk her life to protect her 'beast'. Granny discovers she has been duped and tells Snow they must find Red immediately because the red cloak, an enchanted garment she bought from a wizard, is the only thing that prevents Red from changing into a werewolf. Granny reveals that they belong to a line of werewolves and that she too has exceptional tracking abilities. Significantly, granny says that her 'abilities' have mostly faded away so that she is no longer a threat, linking werewolfism to the menarche and the idea that women are at their most dangerous when they are perceived as sexually and reproductively viable. Unfortunately, granny and Snow are too late and Red has mauled and half-eaten her lover before they can throw the cloak over her to force her shift back into a human. As another example of the She-wolf, Red's story reinforces the notion that female agency can only ever be monstrous, and result in failure. Red's good intention to save the village results in the death of an innocent man, adding *femme fatale* to this Red's list of archetypal images. Meanwhile, in Storybrooke, Ruby, having failed to get on the bus to Boston, finds herself working for Emma at the police station by using a vestige of her fairy realm ability to track evidence. On discovering a human heart in a box in the forest Ruby decides to return home, having replaced her provocative clothing with jeans and a checked shirt:

Ruby: You were talking about me having to do all this stuff and I wasn't sure. I, [pause] I, said that you wanted me to turn into you but what I meant was I don't know how to be you – you're a tough act to follow.

Granny: What about adventures? What about lemurs?

Ruby: Emma was my lemur. I did that. I found that I could do that. But also, that I don't want a job where a good day means ruining someone's life. I wanna do something that makes me happy, somewhere I love.

Granny: Look, just so you know, I wanted to you to do the books and everything so you can take over when I retire – run the whole place. (*Once Upon a Time* S1E15)

At the end of this exchange Ruby is thrilled that this is what her granny had in mind. Owning and running her own business could be interpreted as an empowering resolution to the episode, and the fact that Ruby is now happy to relinquish her dreams of seeing the world beyond Storybrooke means order is restored in terms of the retreatist fantasy. However, the travesty of this scene lies in the fact that Ruby is a young woman who is now willing to take on the role of granny, becoming the very thing she was rebelling against. While irony and comedy is often used to explore how children unwillingly turn into their parents, this is always seen as a gradual process, a part of ageing, whereas here, Ruby is fast-tracked into old age, possibly spinsterhood (just in case she accidentally kills someone), and working in the domestic locales of the hospitality industry, providing hearth and home in the form of coffee, cooking, and a bed for the night. In this episode, as in Hardwicke's film, there is an emphasis on birth right, inheritance, continuing family tradition, and respect for one's elders. Unlike Hardwicke's film, where patriarchal values are rejected and authority is challenged, the matrilineage presented in *Once Upon a Time* in terms of its appropriation of 'Little Red

Riding Hood' is valorised and offered as a symbol of security. While this at first appears progressive in the way it has chosen to maintain and appropriate this element of the folk tale, exploring the difficulties and intimacy of female familial relationships, ultimately it can be read as another example of postfeminism's double address. The episode provides a false consciousness in terms of a positive reading that appears to celebrate female resourcefulness, agency and ability when really it promotes barricading the domestic sphere so that girls and women have no escape, mirroring the heroines of Perrault and Grimm. The irony of the setting seems to have been overlooked by the writers in their creation of a nostalgic, community-focused small town that is supposed to offer comfort and security for the viewers; but which conversely, for the characters, is posited as a miserable prison where no one can ever leave. This, coupled with the opening credits of the Pilot episode: 'Once upon a time there was an enchanted forest filled with all the classic fairy tales we know. One day they found themselves trapped in a place where all their happy endings were stolen. Our world' (S1E1), suggests that there is no solace in the real world, that to achieve happiness through security we must 'retreat' to escapist fantasies where the destiny of characters is already known, in the familiar stories of fairy tales. This recalls the marriage of political allegory and romance narratives, in *The Village* and *Red Riding Hood*, where post-9/11 fear and hysteria can be seen to drive the creation of meta-narratives of security, of which, *Once Upon a Time*, is clearly also an example.

In many ways the retreatist cycle recalls Cixous's discussion of 'Little Red Riding Hood', that was mentioned in the Introduction (22), in terms of her journey from one domestic sphere to another: 'Little Red Riding Hood makes her little detour, does what women should never do, travels through her own forest. She allows herself the forbidden and pays dearly for it; she goes back to bed in grandmother's stomach' (44). As Cixous suggests, Red's return to the domestic is a consuming act where she is literally swallowed by

acculturation, preserving the 'natural order' where women remain in the private domestic sphere. Here also, matrilineage is not offered as a positive affirmation of shared female experience, but as a continuation of patriarchy where women also teach each other how to maintain the status quo in terms of gender roles; where choice is never mentioned, and one will merely replace the other. As Jennifer Waleti-Walters says: 'The reading of fairy tales is one of the first steps in the maintenance of a misogynous, sex-role stereotyped patriarchy, for what is the end product of these stories but a lifeless humanoid, malleable decorative and interchangeable' (Waleti-Walters 180).

The following summary suggests, the contemporary re-tellings examined in this work appear to carry the same message, merging retreatist fantasy and cautionary tale that repositions the female quest as circular. 'Le Petit Chaperon Rouge', 'Rotkappchen' and 'The Grandmother's Tale' have already been discussed in detail in terms of their telling as cautionary tales, and therefore I will not dwell on these narratives, only reiterate that the oral story differs from the literary in that it portrays the hero in positive terms, as capable of saving herself. In Chapter 2, the breakdown of family values and communities is offered, in both *Hard Candy* and *London to Brighton*, as the possible 'cause' for paedophilia and prostitution. In Chapter 3, the exploration of the role of the She-wolf highlights how female agency must be contained, with *Trick R' Treat* offering a cautionary tale on contemporary girl gangs where the predominant fear that 'girls are behaving more like boys' is seen as the greatest threat to civilisation. In Chapter 4 the retreatist fantasy can be literally seen in the historical reversion in *The Village* through the creation of a nineteenth century puritan village, where the 'knowing' inhabitants reject the 'corruption' of the modern urban environment. Here also the popularity of the dark romance genre, with its blurring of violence and eroticism in *Red Riding Hood* and many other texts, is suggestive of a nostalgic view of gender roles in terms of heterosexual relationships, where the male is positioned as the sexual

predator/beast, and the female as the passive heroine who ‘tames’ him with her beauty. While the sacrifice of the little girls, in the first part of Chapter 5, is a call for the reassessment of the whole of humanity, Ofelia’s journey, like Dorothy’s, is a quest for the reclamation of a lost homeland. Red, as a young woman ‘cameo’, also provides many examples of the way in which culture continues to prescribe female sexuality, with an analysis of *Merlin* revealing the contemporary desire to reconnect with a romanticised medieval past, where the value of hierarchical systems in terms of the family and the state are superficially challenged while maintaining the status quo. In light of the fifth series, which is currently being aired (Autumn 2012), this example is even more disturbing, as now Morgana has enchanted Gwen to do her bidding, sending her on assassination missions throughout Camelot. This means there are (currently) no positive female characters left in the series, further emphasising the civilisation-building actions of men, and civilisation-destroying actions of women. Perhaps the most progressive adaptation of the cautionary tale-cum-retreatist fantasy can be found in Chapter 2, in *The Village*, and its potentially ambiguous ending. While we do not get to witness whether the heroine Ivy will liberate the town from ignorance by sharing her knowledge, or instead choose to maintain the deceit created by the elders, the caution here is not related to gender roles. Specifically, Shyamalan is addressing a post 9/11 audience, asking us to consider whether the real threat to civilisation is the current superstition and hysteria surrounding terrorism and national security – creating mass hysteria which results in the barricading of the ‘homeland’, encouraging xenophobia through a fear of the Other and promoting a false consciousness that hearkens for a ‘better’ world pre-mass production, and pre-feminism. In this respect all of the examples can be seen to act as contemporary cautionary tales, as they alert us to the fact that although there have been feminist gains, giving women more political freedom, girls and women are still defined by their sexuality and the construction of femininity as they are often represented in archetypal and mythic,

rather than subjective terms. What is evident from these contemporary examples – with the exception of those where Red is a little girl – is that ‘Little Red Riding Hood’ is being appropriated more and more for the romance narrative, especially in relation to ‘Beauty and the Beast’, blurring eroticism and violence, and embedding her within the retreatist fantasy. This is evidence that Red is further being integrated into the heterosexual romance model, aligning her with the Innocent Persecuted heroines of the fairy tale genre. While I have argued in Chapter 1 that Red’s persecution should be acknowledged, the further ‘streamlining’ of her character in these retellings, in terms of romance, has the potential to reduce the quest narrative even further, as well as continuing to conflate seduction and rape.

As stated at the beginning of this work, fairy tales have, until recently, been largely overlooked by adaptation scholars, and so this thesis, in its exploration of the different adaptive methods used to appropriate individual tales, from intertextual linguistic allusion to the semiotic visual cameo to unconscious appropriation, has extended the debate. The discussion of unconscious adaptation has also brought to the fore a concept that has remained on the periphery of literary theory, but which obviously has resonance across many disciplines. This work also provides an arena for an academic discussion of the dark romance genre, providing a definition of the genre itself by recognising and acknowledging its commonalities, with specific reference to the way in which it appropriates fairy tale schema. While I intend to publish this thesis as an interdisciplinary academic work, the scope of the project means that it will possibly be of interest to dark romance and fairy tale fans, given the high media coverage of this material at the present time.

This project has investigated the ubiquitous and prolific position of the fairy tale within Western culture, with specific reference to ‘Little Red Riding Hood’. The choice to adopt an interdisciplinary approach to interrogate the adapting processes that are used in contemporary (re)productions of the tale in a variety of media, with a focus on literature and film, has

enabled me to reflect on the trajectory and evolution of the tale and its themes. As well as considering the symbolic nature of the tale, this research has also examined female maturation and acculturation, and the changing role of the wolf, through the development of a feminist-Jungian theoretical model. Female agency in fairy tales has been a focus for feminist investigation and interpretation over the last forty years, and this thesis builds on that framework. The interrogation of contemporary productions of the tale in relation to adaptation studies has revealed how the recycling and appropriation of 'Little Red Riding Hood' by different media is involved in an oral and literary continuum that has always had connections with visual culture, from the first illustrated stories through to cinema, television, advertising and many more. Contemporary Western society is arguably driven primarily by the visual, and this study has promoted how 'Little Red Riding Hood' (as well as many other fairy tales) should be considered the ultimate intertext because it can be invoked in a single image, evidence that the story is a part of the cultural collective. In this way the thesis is relevant to several disciplines, such as adaptation studies, folkloristics, and women's and cultural studies; and, significantly, it highlights the potential for future research into the adaptation processes of many other popular fairy tales.

Appendix Publications

**‘Unconscious Adaptation: *Hard Candy* as *Little Red Riding Hood*.’
Adaptation. Volume 4, Issue 1, 2011.**

Little Red Riding Hood is one of the most adapted fairy tales of the twentieth and twenty-first centuries,¹ yet the use of fairy tales and folklore is often overlooked in adaptation studies; allusions and intertextual references are acknowledged, but rarely interrogated. This may simply be because they are difficult to discuss within traditional adaptation debates; there is no concern in the public or academic domain whether an adaptation of *Little Red Riding Hood* remains faithful to its source, or if the ‘essence’ of the literary work is captured. Like no other genre the fairy tale ‘belongs’, not to a particular author or in any one version, but to the Western cultural collective,² in a way that promotes a continuum of adaptation which Julie Sanders associates with Classical Myth: ‘A culture’s mythology is its body of traditional narratives. Mythical literature depends upon, incites even, perpetual acts of reinterpretation in new contexts, a process that embodies the very idea of appropriation’ (Sanders, 63). I would argue that fairy tales are more prolific and widely known than classical myths, but there are perhaps only a handful that have survived to acquire this status, such as *Cinderella*, *Sleeping Beauty*, *Jack and the Beanstalk*, and *Little Red Riding Hood*, and these stories are regularly appropriated and adapted for a diverse range of cultural products.

As many adaptation theorists readily admit,³ a lot of time and effort has been spent in creating a taxonomy for the discipline, even though such work often concludes with the realisation that all classifications are fluid, and that adaptations are rarely just one kind of adaptation, but many. This article will not add to the overwhelming array of adaptation terminology, but what does need to be recognised and defined is the category of unconscious appropriation that is particularly interesting when discussing fairy tale adaptations: ‘Genette’s

statement that literature like any other activity of the mind, is based on conventions of which, with some exceptions, it is not aware' (Allen, 97) hints at the unconscious nature of textual production, but so far this approach has not featured in adaptation studies, even though it is acknowledged in folkloristics:

The language and motifs of the tales are internalised within the culture, rendering fairy tales sophisticated communications devices that influence consumer trends, lifestyle choices and gender models. One effect of fairy tales' adoption by visual media is that their significance is underestimated; they are rendered invisible by their very ubiquity (Bonner, 2).

To demonstrate the way *Little Red Riding Hood* has become a part of the un/conscious cultural collective I will examine director David Slade's film *Hard Candy*, released in 2005, as an unconscious appropriation and revision of the tale.

Little Red Riding Hood has long been accepted as a parable of rape where Red is blamed for her own victimisation, and the reading of Red as a 'willing victim' began with the most dominant literary versions of the tale today, *Le Petit Chaperon Rouge* by Charles Perrault (1697) and the Grimm's *Rotkäppchen* (1812). Their literary accomplishments in preserving the story entrenched it in didacticism about female propriety, simultaneously rejecting and burying the triumphant heroine of the oral versions that resulted in *The Grandmother's Tale*⁴ Since the 1970s at least, the tale has been appropriated and re-told by many feminist writers, such as Angela Carter,⁵ attempting to liberate the story from patriarchal acculturating messages that negate the importance of the female quest. Bruno Bettelheim also published his most famous work, *The Uses of Enchantment: the meaning and importance of Fairy Tales* in 1976, bringing to public attention the psychological value of

reading fairy tales.⁶ Feminism and psychoanalysis have since shaped the way we culturally understand fairy tales, and for this reason I intend to use a feminist-Jungian frame through which to analyse *Hard Candy* and its relationship to the three folk versions. This allows for an approach that can interrogate the mythological nature of fairy tales while considering their ideological implications. Firstly, I will examine the construction of Slade's heroine in terms of the Red Riding Hood archetype and the fairy tale quest narrative in relation to the Jungian shadow, a destructive and malignant force which threatens psychological integrity. Secondly, I will consider how the ideological contexts of the tales have been adapted for a twenty-first century setting, in to relation rape and paedophilia as manifestations of the collective shadow.

As a stylish, postmodern film, Slade's appropriation of the tale resists a clear genre definition. It can be seen as a detective story in the way Hayley searches Jeff's apartment for evidence of paedophilic activity, a rape-revenge movie in Hayley's role as vigilante, a psychological thriller where the tension between Hayley and her captive mounts, and as a slasher/horror in its suggested depiction of mutilation and castration. This multiplicity is not felt initially, because at the outset the audience is made to believe they are familiar with the typical horror situation being represented, where a young girl falls foul of an older man. The opening scenes focus on the first meeting between Hayley and Jeff, who have only previously had communication through internet chat-rooms. The obvious age and physical difference immediately alerts us to the modern dangers of internet grooming. The two meet in a coffee shop before going to Jeff's home, where we discover that the unseen and murdered teenager Donna Mauer is Jeff's victim, and Hayley is her avenger who has in fact been 'grooming' Jeff in cyberspace. The predator and prey dynamic of Jeff and Hayley is inherent to *Little Red Riding Hood* and the horror film, and there are many re-tellings that reverse the roles of Red and the wolf.⁷ In this way Slade's film can be seen as an appropriation that ultimately belongs to the canon of stories that depict Red as monstrous.

As a means of highlighting the contradictory nature of how theorists (including myself) think about adaptation and appropriation, it is worth quoting Sanders, who suggests that there is a difference between methods, where the latter is less celebratory in its connection with a source: 'In appropriations the intertextual relationships may be less explicit, more embedded, but what is often inescapable, is the fact that a political or ethical commitment shapes a writer's, director's, or performer's decision to reinterpret a source text' (Sanders, 2). *Hard Candy* can be seen as an embedded appropriation in Sander's terms, as the film does not explicitly acknowledge its relationship to the folk tale, and it is 'deliberately politically charged'. However, this is not in its conscious re-shaping of *Little Red Riding Hood*. As screenwriter Brian Nelson explains, it was, 'a piece of accidental poetry that she's in this red hood because it was part of the clothing choices that were available that day – there was no sort of Red Riding Hood imagery in our minds, and yet, at the same time that's become one of the signature pieces of the visual story.'⁸ Reviewers were quick to articulate this visual comparison, but, so far, scholars (and reviewers) have neglected to look beyond the connection of the red hood to consider the thematic and narratological similarities that can be found in comparison with the folk tales. The red cape is of course a focal point and, as Zipes explains, was used by Perrault to convey a very specific message: 'She is topped with a *red* hat, a chaperon, making her into a type of bourgeois girl tainted with sin, since red, like the scarlet letter A recalls the devil and heresy' (Zipes, 348). Before Perrault there was no red hood, and its invention undoubtedly makes us suspicious of Red's character, as does the Grimms' emphasis on the symbolic straying from the path. Zipes goes on to discuss how, in the contemporary imagination, the character of Red has become split, so that in products aimed at adults she is often sexually aware and, 'desirous of some kind of sexual assignation with the wolf' (Zipes, 7). This makes her a kind of *femme-fatale* figure whose dangerous sexual knowledge can disrupt social order; whereas products made for children typically

portray a doll-like little girl who needs patriarchal protection, seen in the Grimms' introduction of the rescuing huntsman. This archetypal split can be seen in the literary tale(s), as the projection of an innocent girl at the beginning - aligning Red as the 'good' heroine - is replaced by the end of the story with the protagonist 'guilty' of succumbing to temptation, so that, 'Red Riding Hood is at once the innocent girl, the *femme-fatale* and the inevitable fallen woman' (Bonner, 7). While the literary appropriation of the tale has focused on Red's journey from one archetype to another, from virgin to whore, with an emphasis on female sexual knowledge as a dangerous force, Zipes proposes that the oral version was in fact a quest narrative that sought to highlight the dangers a hero faces when venturing out into the world:

Red Riding Hood's desire for the wolf [can be viewed] as a desire for the other, or a general quest for self-identification. She seeks to know herself in a social context, gazes into the wolf's eyes to see a mirror reflection of who she might be ... She wants to establish contact with her unconscious and discover what she is lacking. By recognizing the wolf outside of her as part of herself, just as the wolf seeks the female in himself, she can become at one with herself (Zipes, 361).

Here, Red and the wolf represent the struggle to temper the civilised and wild nature within us all, but there are other hegemonic binaries within the tale: conscious/unconscious, innocence/experience, masculine/feminine. Zipes' analysis promotes a Jungian reading, as the fluidity between archetypal forms is in accordance with Jung's theory, that, for successful psychic integration we must be able to acknowledge the multiplicity within ourselves and society to overcome the imbalance of hierarchical dichotomous models. As the individual

seeks out this journey, to successfully integrate the unconscious, they must first confront the psyche's shadow:

The shadow is a moral problem that challenges the whole ego-personality, for no-one can become conscious without considerable moral effort. To become conscious of it involves recognizing the dark aspects of the personality as present and real. This act is the essential condition for any kind of self-knowledge (Jung, 8).

In *The Grandmother's Tale*⁹ this is represented by the cannibalistic offerings of Red's grandmother's flesh and blood. This has been interpreted to represent the continuation of life by Catherine Orenstein and Yvonne Verdier: that as Red's grandmother dies she herself matures and takes her place. But the fact that the wolf makes this grizzly gift suggests otherwise; as representative of the psyche's shadow he offers a complete and perhaps irreversible crossing over to the 'dark side', to fully release the shadow. Romancing the shadow is difficult, it has to be a fine balance of testing the boundaries; the hero must be aware of the risks involved, that to go too far could result in the literal consumption of consciousness, and the heroine's initial tasting and then rejection of the cannibal meal represents this successful struggle. In enlisting the tale for patriarchal acculturation Perrault and the Grimms replace the psychic quest with a lesson in female transgression. Like Eve, Red's attempt to move beyond ignorance towards knowledge is reduced to sexual temptation and corruption, resulting in punishment, sometimes death, and a very clear definition of gender roles.

Zipes' assertion that 'Red and the wolf are one' is also used by Carol Clover to illustrate her theory on gender in the horror film when discussing audience identification and

acknowledgement of the Other: 'The Other is also another part of ourselves, the projection of our repressed infantile rage and desire ... that we have had in the name of civilisation to repudiate. We are both Red Riding Hood *and* the wolf; the force of the experience, the horror, comes from 'knowing' both sides of the story' (Clover, 131). In many ways the journey into psychic knowledge of the Other and experiencing both sides of the story is central to understanding *Hard Candy* as an unconscious appropriation. Although Hayley appears to be in danger of being sexually and mortally consumed by Jeff, the character dynamic repeatedly challenges this assumption. As Hayley openly assumes the role of predator, sedating Jeff and tying him to a chair, she taunts him by dressing up in his 'wolf's' clothing and confronts him directly: 'What the fuck are you doing? ... You're the grown-up. If a kid's experimenting and says something flirty, you ignore it, you don't encourage it. If a kid says let's make screwdrivers you take the alcohol away, you don't race them to the next drink' (*Hard Candy*).



Figure 1: *Hard Candy*

Figure 1 reminds us of the disguises adopted by the wolf in the tales as seducer and grandmother, but Hayley's dressing-up game also pokes fun at the masculinisation of the heroine tradition, discussed by Jacinda Read, in relation to the rape-revenge film and the blurring boundaries of gender identity:

the rape-revenge film ... dramatizes and articulates some of the gaps and contradictions ... between the feminine (victim) and the feminist (avenger)...the binary logic written into the very term 'rape-revenge' is itself suggestive of such contradictions and oppositions, the hyphen between the two words directs us towards the way in which these films can be read as an attempt to bridge ... that gap (Read, 4).

Although *Hard Candy* is not strictly a rape-revenge film in the traditional sense, where the victim becomes the avenger, the fluidity of archetypal construction offers a more complex idea of the tensions between innocence and culpability, as the typical assumptions that men are experienced or corrupt and women are naïve and innocent is breached. The audience's limited knowledge and uncertainty regarding Jeff and Hayley, as protagonist and antagonist, is intensified as their relationship shifts and flip-flops so that the multiplicity of the genre framework reflects the characters' blurring identities. While reinforcing that Red and the wolf are one, Figure 1 simultaneously alerts us to the elusive nature of Hayley's character, and compels the audience to perceive her differently: is Hayley, like Jeff, also a wolf in disguise? Hayley's duality as potential-victim-turned-perpetrator is also reinforced visually in relation to the 'final girl' of horror, where Clover articulates the changing depiction of the heroine for male spectatorship; that she is primarily eroticised as a pleasure object, and then in turn masculinised to provide a point of identification. There is no question that Hayley also undergoes this process, as at the beginning of the film her short skirt and the close-ups on her delicate facial features draws attention to her 'vulnerable femininity', while later, after she has Jeff under restraint, she appears more androgynous, with an emphasis on her muscle definition, as Figures 2 and 3 illustrate:

Figure 2: *Hard Candy*Figure 3: *Hard Candy*

Hayley's acquisition of Jeff's gun (the phallus) also aligns her as the *femme-castratrice*, an archetype discussed by Barbara Creed in relation to the monstrous feminine within the rape-revenge cycle of films, where she also examines the psychic dangers involved in vigilantism. The fake castration scene in *Hard Candy* is the high tension point of the film, akin to the devouring of Red Riding Hood. This reading is emphasised in Figure 4 which occurs during the castration scene when Hayley tells Jeff she is going to investigate a noise outside:

Figure 4: *Hard Candy*

Here, Jeff's neighbour is seen deflowering a rose bush while Hayley is only just discernible in the background, on the roof, which unknown to the audience at this point will be Jeff's place of execution. This scene reiterates the control Hayley has on the situation she has contrived; she already knows how this story will end. The rose is traditionally understood as a

symbol of femininity and youth, is often used as a metaphor for female genitalia, and appears in many *Little Red Riding Hood* adaptations and rape narratives.¹⁰ Here, Slade effectively appropriates the symbolism and subverts it by conceptually replacing the forced defloration of Red Riding Hood with the castration of the wolf. The gender fluidity and the fact that Hayley's sexual knowledge is positioned outside the realms of individuation and maturation so that she can take on the role of avenger disrupts the tale's traditional dynamics, eradicating the possibility of a 'conventional' romantic/sexual development that rejects literary androcentrism and reclaims the shadow quest of the oral tales. Her knowledge of sexual violence - and specifically paedophilia - makes explicit that she is also fully aware of her own sexual agency, using it to trap Jeff in typical *femme-fatale* style. Her alignment as this archetype also has a double meaning: on the one hand it suggests that maybe she is not the 14 year old she claims to be, while on the other, it compels the audience to grimly ponder how a teenage girl would know how to manipulate adult sexuality.

As it becomes clear that Hayley can be seen in monstrous terms, as the wolf, our sympathies are reversed as Jeff pleads to be released. He ironically points out to Hayley the psychic dangers for the individual in releasing the shadow, of acting out, 'dark desires':

Jeff: You're getting yourself in terrible trouble.

Hayley: Oh, how's that?

Jeff: If you cut me in any way you won't forget it. It changes you when you hurt somebody... the things you do wrong, they haunt you. You wanna remember this day with a guy on a date, on your wedding night? (*Hard Candy*).

But Hayley simply sees this as another of Jeff's desperate attempts to convince her to let him go, and she effectively turns his own argument against him by asking if he would have heeded such advice before abusing one of his victims, saying: 'Stop. Don't do that to yourself. Stop. Don't do that to yourself. Stop. Don't do that to yourself. Stop. Stop' (*Hard Candy*). As an audience we can not help but agree with Hayley; Jeff does not deserve our sympathy, but we are forced to ask ourselves if he deserves her perverted sense of vigilante justice. The relationship between predator and prey, perpetrator and victim, right from wrong, and the blurring of such boundaries is at the heart of *Hard Candy*, and requires an audience's active participation to understand this liminal dilemma. Although the portrayal of Hayley is empowering because she, 'is not objectified but has free will throughout, lives in the moment and improvises' (Ebert, 1), the final image of Hayley (Figure 5) compels the audience to recall Jeff's warning:



Figure 5: *Hard Candy*

With her hood up, eyes down, looking pensive, and sitting in the liminal space of the woods, Hayley's and Jeff's blurring identity seems even more apparent as, 'her metaphoric journey appears to have turned her not into a woman but into a wolf ... so much so that their [Hayley's and Jeff's] characters and morality become nearly indistinguishable' (Greenhill and Kohm, 58). The experience has forever changed her, as Jeff predicted. And with the

knowledge that she has assisted in the deaths of two men, the ‘innocence’ of her youth is lost, and to some extent never existed. The revelation at the end of the film that Hayley knew Jeff was guilty all along, and that she has already ‘executed’ his accomplice, provides the final twist. Her deliberate and complicit involvement in entrapment and execution suggests that although not consumed by the wolf, she has been consumed by her psyche’s shadow. As Greenhill and Kohm assert, this aligns her character with the fate of Perrault’s heroine, and perhaps unconsciously/unintentionally ensures the production becomes a part of the tradition of *Little Red Riding Hood* stories that act as cautionary tales, but for the wolf as well as Red.

While Hayley’s experience cannot join the collection of *Little Red Riding Hood* appropriations that seek to restore the positivity of female development, the quest narrative can still be recognised, especially in terms of the individual shadow, and offers a wealth of comparisons with the construction of Red as a *femme-fatale* archetype. However, the tales’ and film’s contexts of rape and paedophilia means the texts are also engaging with complex societal issues, where legal distinctions are often just as blurred and contradictory as cultural perceptions.¹¹ In this way the texts can be seen to engage with the Jungian concept of the collective shadow, which:

refers to a huge multidimensional, often horrifying, yet elusive aspect of human life. Difficult to grasp, contain, and evoke in language, the collective shadow refers to an immensity of harm inflicted by human beings upon each other and to the vast aftereffects of such harm in subsequent generations and the entire social body (Kremer and Rothberg, 3).

Jurgen Kremer and Donald Rothberg cite genocide, war, slavery, racism and rape, among others, as manifestations of the collective shadow, and perhaps paedophilia can also be added

to this list. In the same way that the individual is in a constant battle to understand their own potential for destruction, so is civilisation constantly struggling to reconcile suffering caused by human atrocity. In this way, cultural productions often reflect our fears and anxieties regarding social issues, and appeal to audiences because of their engagement with the collective shadow, which allows for the expression of such fears, releasing them from taboo and repression: 'Bound up with disapprobation and distaste for crime is an intense interest in its forms, its motivations and impacts. This doubled relation, oscillating between censure and desire, can be called *fascination*' (Young, 3). The expression of the collective shadow can be directly related to the context from which the oral story developed in terms of the Inquisition and fears of religious deviance which resulted in witch and werewolf trials during the sixteenth and seventeenth centuries.¹² As a cautionary tale, its imperative is to promote social conformity and control, whether that is in relation to medieval Christianity or female sexual behaviour, through fear. *Hard Candy* combines audience fear and 'fascination' with the cautionary tale to explore the concept of the collective shadow by challenging our expectations of the story in its depiction of sex, violence, and paedophilia, but specifically, in our inability to distinguish clearly between them.

Greenhill and Kohm discuss the progression of the paedophile in film and note, that, up until the late 1980s, productions typically focused on searching for psychological answers as a means of understanding the cause and nature of paedophilia. But, since then, they suggest the paedophile is typically depicted as a manifestation of evil that the judicial system struggles to control: 'Vigilante-themed crime films lost all interest in the psychological roots of sexual deviation and suggested, collectively, that the state was in no position to protect the public from the sexual menace posed by pimps, paedophiles, and child pornographers' (Greenhill and Kohm, 44). The shadow is equated with evil forces that seek to destroy human development. So, by suggesting that paedophilic crimes are situated outside of the realms of

legal justice, the paedophile becomes a part of that force, a de-humanised object, (like the werewolf) onto which society can project and exorcise collective anxiety, often by reacting in a violent way. Jon Silverman and David Wilson discuss the moral panic incited by media coverage of extreme cases of paedophilic homicide at the turn of the twenty-first century, and the way the media exploits the human fascination with its shadow side that indirectly encourages a vigilante action, 'which propels some people to take to the streets to harass suspected paedophiles, and to daub slogans on walls and doors threatening to castrate and kill' (Silverman and Wilson, 4). *Hard Candy* exhibits this situation in its depiction of Jeff as a paedophile with Hayley as the vigilante who infiltrates chat-rooms – a technique used by both the police and paedophiles – to ensnare her quarry, uses drugs to sedate her victim (a reference to Rohypnol perhaps), and the threat of castration. While the horror of such crimes is not being relegated here, media coverage of these events, as well as rape cases, can be seen to exaggerate the threat of 'stranger danger'. Most victims of rape and/or paedophilia know their attackers and suffer abuse in their own homes in a way that is rarely reported on to incite social responsibility.¹³ This makes paedophilia appear as a shadow loitering on the edge of civilisation, when in reality it is typically close at hand, terrifyingly recalling Perrault's moral and the depiction of the wolf as a 'friend': 'Little girls this seems to say never stop upon your way / Never trust a stranger, friend; no-one knows how it will end / As you're pretty so be wise, wolves may lurk in every guise / Now as then this simple truth; sweetest tongue hast sharpest tooth' (Perrault, 21). Perrault's verse makes it all too clear that the wolf/rapist could just as easily be the 'man next door' as, 'here the wolf no longer stands for the savage wilderness, but for the deceptions of the city and the men who wielded authority in it. He openly turns the usual identity of the wolf on its head and locates him near at hand, rather than far away and Other' (Warner, 183). This approach is adopted by Slade at the beginning of the film, as apart from Jeff's suspicious interest in a 14 year old girl, he appears to be the

apotheosis of modern Western ‘decency’: an attractive, successful freelance photographer with his own home, car, and good neighbours. Slade attempts to challenge the cultural perceptions regarding paedophilia and paedophiles by allowing us to sympathise with Jeff, effectively exposing vigilantism as another manifestation of the collective shadow.

Culturally entwined with the notion of the paedophile, and especially the hebephile, is the moral panic regarding the sexualisation of young girls in the media. Nelson explains *Hard Candy*’s engagement with this issue: ‘We do have this culture that likes to sexualise teenage girls and even younger girls and then somehow makes it the fault of those girls rather than the fault of the people who are manufacturing these clothes.’¹⁴ Since Perrault cloaked his heroine in red, Red Riding Hood has always been accused of displaying her sexuality, but the objectifying effect of sexualising young girls has wider implications for how we perceive female sexuality when the distinction between girl and woman becomes blurred: ‘the ‘girling’ of femininity is evident in both the celebration of the young woman as a marker of postfeminist liberation and the continuing tendency to either explicitly term or simply treat women of a variety of ages as girls’ (Tasker and Negra, 18). By eradicating the notion of a developmental process we can no longer collectively determine what levels of sexual knowledge and behaviour is acceptable for certain age groups. The ambiguous moral position surrounding teenage sexuality is represented in the film’s tagline: ‘Strangers shouldn’t talk to little girls’¹⁵ and the film’s promotional poster which shows Hayley standing on the release pin of an animal trap: but is Hayley caught in mantrap or is she the bait? The double meaning of the poster adds to the confusion that Jeff tries to argue has led him to a liaison with an adolescent. Recalling rape myths discussed by Susan Brownmiller in the 1970s, such as, ‘all women want to be raped, she was asking for it [and] if you’re going to be raped you might as well relax and enjoy it’ (Brownmiller, 311), as well as the assertion that Red encourages a sexual assignation, Jeff tries to deflect the blame from himself and project it onto Hayley:

Jeff: You were coming on to me.

Hayley: Oh come on – that’s what they all say Jeff.

Jeff: Who?

Hayley: Who? The paedophiles! She was so sexy; she was asking for it; she was only ‘technically’ a girl she acted like a woman. It’s just so easy to blame a kid, isn’t it? Just because a girl knows how to imitate a woman does not mean she’s ready to do the things a woman does. (*Hard Candy*).

The dialogue here also draws attention to debates surrounding the media and consumer market which can be seen to sexualise young girls by encouraging them to imitate women: ‘In order to market the accoutrements of adult sexuality (that is, bras, g-strings and make-up), girls’ bodies are being repackaged as sexually available and photographed in the same way as adult models’ (Rush and La Nauze, 7).¹⁶ As a professional photographer Jeff decorates his apartment with his own work featuring adolescent girls, a fact that Hayley is quick to point out, alerting us to the difficulty in determining a boundary between adolescent and adult sexuality, as well as paedophilic pornography and art. As an unconscious appropriation, the articulation of this blurring distinction in *Hard Candy* is also resonant with other *Little Red Riding Hood* adaptations, as the wolf is typically portrayed by someone much older than Red. However, until the making of *Hard Candy* the paedophilic element of the tale has remained either unacknowledged or peripheral.¹⁷

While it is obvious that, as a society, we wish to protect children from exploitation and abuse, criticism of Rush and La Nauze’s work by Abigail Bray, Danielle Egan and Gail Hawkes,¹⁸ has rightly focused on their failure to make distinctions between developmental

child sexuality and adult sexuality, as well as only considering girls as ‘victims’ of sexual corruption, not boys. The focus on girls as the subjects being corrupted perpetuates the binary of sexual innocence and corruption, as well as negating the importance of any sense of sexual agency developing girls may feel, while supporting the moral panic surrounding paedophilia. This suggests, that, while on the surface it may seem that the consumer industry and paedophiles are collective shadows, another - and just as real - threat comes from the insistence that as a society we still uphold the patriarchal messages behind the literary appropriation of *Little Red Riding Hood*; that, ‘sexuality can only ever be imposed upon girl children’ (Laurie, 1) and women, thus denying and denigrating the development of female sexual agency.

Slade draws on the notion of the sexually provocative teenager in the early scenes between Hayley and Jeff, as she flashes Jeff with her top off, and dances in a sexually suggestive way. These images are deliberately confusing and disturbing because they encourage us to forget that Hayley is a minor in what is a sexually adult and potentially abusive situation. The inclusion of female sexual display/expression recalls Perrault’s tale and the horror genre, and therefore encourages the audience to expect the sexual awakening and/or rape of Hayley as part of the narrative. Hutcheon discusses this expectation in terms of the need for re-telling:

Like ritual, this kind of repetition brings comfort, a fuller understanding, and the confidence that comes with the sense of knowing what is about to happen next ... the real comfort lies in the simple act of almost but not quite repeating, in the revisiting of a theme with variations (Hutcheon, 115).

In *Hard Candy*, however, this comfort is replaced with audience unease, as Slade's inversion challenges the perception of heterosexual relationships and romance, especially in terms of sexual expression, as the reversal of the traditional dynamic sees Jeff placed in a passive sexual position. Slade's technique further recalls Clover's work, where, in relation to the horror film, she considers the implications of the lingering gaze of the camera on the tortured and eroticised female body, compared with the swift dispatching of male characters, saying, 'that violence and sex are not concomitants but alternatives, the one as much a substitute and prelude to the other' (Clover, 136). Figures 7 and 8 are examples of this reversal, and emphasise how the confusion between sex and violence is intrinsic to *Little Red Riding Hood* narratives:

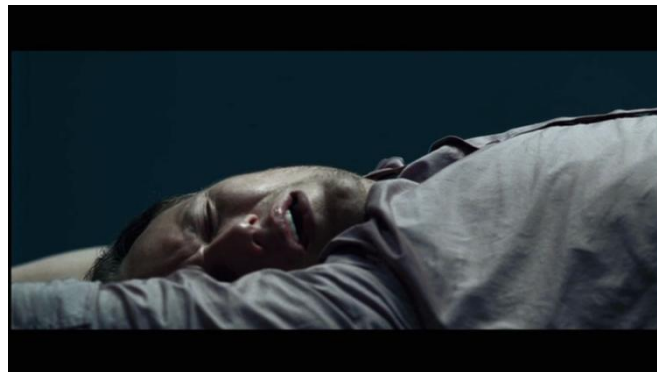


Figure 6: *Hard Candy*

As Jeff is prepared for castration he becomes the focus of the lingering gaze, and we see several close-ups and this mid-shot of him with his arms appearing flung back (although actually tied) making him exposed and vulnerable; with parted lips and closed eyes he could easily be in the throes of ecstasy and not terror. Viewed as an image out of context it is difficult to determine, and throughout there are also images where Hayley's intimidating interrogation tactics looks more like the moment before a passionate screen kiss:



Figure 7: *Hard Candy*

These sexually exciting images are made more sensuous and visceral by a continued display of sweat, tears and saliva: bodily fluids associated with fear and/or sexual arousal. The ambivalent response is perfectly understandable as we are torn between knowledge of eroticism, paedophilia, and vigilantism in a way that reflects the various incarnations of *Little Riding Hood* as erotic tale, parable of rape, or rape-revenge story. Male viewers at the premier in Cannes were so offended and distressed by Slade's reversal that many walked out or began chanting, 'Kill the bitch',¹⁹ during the build-up to the castration scene. Slade attempted to make sense of this response with, 'The film seems to have that reaction on young men. It's as if it's OK for them to watch Slasher films in which women get abused, but not men. The testosterone just kicks in' (Kermode, 1). It appears that the issue of male torture has also affected reviewers.²⁰ Mick LaSalle suggests that the film 'missed an opportunity', and could have been more 'interesting' if Slade had chosen to explore Hayley's sexual awakening in a dangerous context. Although this is our expectation of the film from the beginning, I would argue that it is more 'interesting' because Slade chooses to subvert and challenge that expectation. LaSalle also expresses his disappointment in terms of a traditional resolution: 'If Jeff is a monster, we neither see it nor know it and therefore can't enjoy his distress. Indeed, in the normal terms of a thriller, Hayley is the monster, and yet we must watch her with no hope or expectation of her destruction' (LaSalle, 1). However,

LaSalle seems to have overlooked the fact that Hayley finds Jeff's stash of child pornography, and that he confesses to his complicity in the murder of Donna at the end of the film. He grimly thanks Hayley for releasing the demons within, and as he chases her down he says, 'Which do you wanna fuck first – me or the knife?' (*Hard Candy*). This one line allows us to see fully into Jeff's shadow; wielding the knife he used to attack the groin area of the girl in his art work, he threatens Hayley's life while aligning the knife and his penis as weapons to be used against her. It is more accurate to say that while Jeff is a 'bona fide' monster, the real difficulty lies in our identification with Hayley: by justifying her vigilante actions we are saying that one form of monstrosity is more acceptable than another. In this context, it is also telling that critics have not considered the culpability of Jeff in his own destruction - why he chooses death over exposure - but are very swift in pointing out Hayley's dangerous sexual knowledge and the injustice of her escape.

The appropriation of *Little Red Riding Hood* for a paedophilic context enables a further discussion of the themes that have been associated with the tale for at least four hundred years, such as the cultural perception of rape and the gendered construction of innocence. Just as importantly however, it illustrates how the tales are continually adapted to provide a deconstruction, or at least a representation of, society's driving forces, such as the definition of justice, the expression of female sexuality, heterosexual relationships, and why many of us are still willing, as an audience, to accept unquestioningly the blurring of romance and violence when the suffering victim is female, but not when they are male.

Hard Candy is a complex amalgamation of many genres and intertexts, but as this article has shown, its unconscious engagement with *Little Red Riding Hood* is indisputable, and goes beyond the trope of the red hood, especially in its exploration of the predator and prey dynamic, and the socio-political context that articulates the similarities between the tales in the way they reflect cultural perceptions of female sexuality and rape. A feminist-Jungian

analysis has been useful in exposing the quest narrative inherent to the tales, and Slade's film, as well as exposing how individual dilemmas and situations are related to the wider social body. As an unconscious appropriation, *Hard Candy*'s relationship with the subtleties of the original tales, and the trajectory of other adaptations - especially in relation to the symbolic use of the rose and the foregrounding of paedophilia - suggests that there is a complex resonance at work in the appropriation and adaptation of fairy tales; that they are involved in a folkloric continuum of development and exchange that allows for contemporaneous issues to be explored within familiar narrative frames and tropes. The re-contextualising of similar themes, as Bacchilega explains, reveals our desire to re-tell, suggesting we instinctively return to stories when we know there is more to be understood:

Postmodern revision is often two-fold, seeking to expose, make visible, the fairy tale's complicity with 'exhausted' narrative and gender ideologies, and, by working from the fairy tales' multiple versions, seeking to expose, bring out, what the institutionalisation of such tales for children has forgotten or left unexploited (Bacchilega, 50).

Bacchilega's discussion of the continued re-telling of fairy tales is remarkably similar to Hutcheon's approach to adaptations, and the vast array of appropriation techniques that allows for different aspects of a source to be diminished and/or embellished. And *Hard Candy* can be seen as an example of how a fairy tale is unconsciously, but specifically, utilised to express contemporaneous issues. This article has articulated the similarities between *Hard Candy* and the themes of *Little Red Riding Hood* as a means of exposing how much more research is required for understanding the pervasiveness of unconscious

adaptation, but also to promote the consideration of fairy tales as the ultimate intertexts, informing many cultural productions unwittingly.

NOTES

¹ The sightings of Red Riding Hood across our cultural landscape are seemingly infinite in the last ten years alone, with examples ranging from, a Japanese commercial advertising breast implants (2006), French horror film *Le Promenons dans le Bois* (*Let's go for a walk in the Woods*, 2006), Miami rapper, Jacki-o's, latest album, *Li'l Red Riding Hood* (2009), to appearing in the music video 'Look into my Eyes', a political awareness song about Palestine, by Danish band, Outlandish (2009), and featuring in *ghd's* UK advertising campaign for hair products (2010).

² The cultural collective un/conscious is a concept developed by neo-Jungians that refers to a sphere of the unconscious that can be seen as a repository of cultural experience and knowledge that has the ability to become conscious. The concept recognises that the individual and collective psyche is affected by its contemporaneous social and cultural context, thus allowing for ideological factors to be considered in psychoanalytical theory and practice. For further information on the cultural collective un/conscious, see John Izod's *Myth Mind and the Screen*. Cambridge: Cambridge University Press, 2001.

³ Adaptation theorists such as Deborah Cartmell, Thomas Leitch, Kamilla Elliott, and Imelda Whelehan all discuss the range of taxonomies that have been developed to classify adaptation methods. For more information on this debate see Kamilla Elliott's *Rethinking the Novel/Film Debate*. Cambridge: Cambridge University Press, 2003, and Thomas Leitch's *Adaptation and its Discontents*. Baltimore: The John Hopkins University Press, 2007. Both of these authors also offer their own taxonomies.

^{4.} *The Grandmother's Tale* is a composition based on the shared components (that were rejected by Perrault for his tale) from a number of collected oral tales from France by Paul Delarue in 1885. All quotations of the three versions (Delarue, Perrault and Grimm) are cited from Catherine Orenstein's collection of *Little Red Riding Hood* variants which includes corresponding critical analyses in *Little Red Riding Hood Uncloaked*. New York: Basic Books, 2002. For further information on *Little Red Riding Hood* variants see the above and Jack Zipes' *The Trials and Tribulations of Little Red and Riding Hood*. London: Routledge, 1993.

^{5.} Carter's werewolf trilogy includes 'The Company of Wolves', 'The Werewolf', and 'Wolf-Alice', published in her collection of short stories, *The Bloody Chamber* (1979).

^{6.} Bettelheim's book adopts a Freudian approach to fairy tales and does include a section on *Little Red Riding Hood* which focuses on Perrault's version of the tale, and the sexual connotations of the red hood symbolising menstruation and the onset of sexual maturation. However, it is generally accepted among folklorists that the oral story, which became known as *Little Red Riding Hood*, originated in medieval southern France and Northern Italy during a spate of werewolf and witch trials. The tale is considered a coming-of-age story for sexually developing girls, but the red cape has no direct association with this as until Perrault's publication the red hood did not exist and so could not have had any bearing on the oral tradition pre-dating 1697. For further information on the contextual origins of *Little Red Riding Hood* see Catherine Velay-Vallantin's 'Little Red Riding Hood as Fairy Tale, *Fait-divers*, and Children's Literature: The Invention of a Traditional Heritage' in *Out of the Woods: The origins of the literary fairy tale in Italy and France*. Edited by Nancy Canepa. Detroit: Wayne State University press, 1997.

^{7.} There are many appropriations of the tale that contest the idea that the heroine can only be a passive victim, such as Carter's 'The Werewolf' and 'The Company of Wolves' (1979),

and Michael Bright's *Freeway* (1996). However, there are also productions that depict Red literally as a wolf, such as Tanith Lee's 'Wolfland' (1983) Neil Jordan's *The Company of Wolves* (1984) and Michael Dougherty's *Trick R' Treat* (2008).

⁸. The DVD release of *Hard Candy* includes special features that examines the production of the film from concept to marketing and release, under the heading, 'Creating *Hard Candy*: Making of Documentary', and includes interviews with the cast (Ellen Page, Patrick Wilson and Sandra Oh), producer David Higgins, writer Brian Nelson, and director David Slade.

⁹. Although there are supposedly several oral versions, the following synopsis is the most well-known containing a triumphant heroine, and is taken from Jack Zipes' *The Trials and Tribulations of Little Red Riding Hood*. London: Routledge, 1993, and is included here for reference only. *The Grandmother's Tale* includes the heroine being sent to visit her grandmother on the other side of the forest by her mother, and the wager with the wolf to see who arrives first. Grandmother is eaten and the wolf lays in wait. However, before assuming his disguise as grandmother, he bottles some of her blood and puts some of her flesh in the cupboard. When Red arrives he instructs her to eat and drink the offerings he has prepared, but a warning from a cat stops Red from eating after the first bite, as she realises it is her grandmother's flesh and blood. The wolf demands that Red undress and climb into bed, telling her to throw each item of clothing into the fire. Lying naked in bed with the wolf, Red says she must answer the 'call of nature' and go outside. The wolf reluctantly agrees after tying some wool around her ankle. When outside Red loops the wool around a tree branch and runs home. The wolf, realising he has been tricked, chases Red through the forest, only to catch up with her as she closes the door of her home.

¹⁰. Images of the rose in other *Little Red Riding Hood* adaptations and rape narratives include Neil Jordan's *The Company of Wolves* (1984), David Peace's *Red Riding Quartet*

(1999-2002), Peter Jackson's *The Lovely Bones* (2010), Goldfrapp's music video for 'Strict Machine' (2003), and *Vogue* fashion shoot 'Into the Woods' (September issue, 2009).

¹¹ For more information on the cultural perception, as well as legal distinctions on paedophilic crimes, see, Donald West's article 'Paedophilia: Plague or Panic.' in *The Journal of Forensic Psychiatry*. Vol. 11, No.3 December, 2000, and Ben Spiecker's and Jan Steutel's article 'Paedophilia, Sexual Desire and Perversity.' in *Journal of Moral Education*. Vol. 26, Issue 3, September, 1997.

¹² See Note 6.

¹³ For more information on child abuse in the family home see the articles referenced in Note 10 and Jon Silverman and David Wilson's *Innocence Betrayed: Paedophilia, the Media and Society*. Oxford: Blackwell Publishing Ltd, 2002.

¹⁴ See Note 8.

¹⁵ Promotional Poster and Tagline can be viewed on *Internet Movie Database*. Accessed at: <http://www.imdb.com/media/rm419271168/tt0424136>.

¹⁶ Rush and La Nauze's paper is an assessment of the sexualisation of children in the media in Australia, but concerns have also been raised in the UK, with reference to pole-dancing kits merchandised in Tesco's toy department, and Primark's line of padded bikini bras for pre-pubescent girls. Newspaper articles relating to these incidents can be found online at *The Daily Mail* website: <http://www.dailymail.co.uk/news/article-412195/Tesco-condemned-selling-pole-dancing-toy.html>. *The Guardian* website: <http://www.guardian.co.uk/commentisfree/2010/apr/15/primark-padded-bikinis-mumsnet-sexuality>, and *The Telegraph* website: <http://www.telegraph.co.uk/comment/personal-view/7601381/Primark-padded-bikini-row-Leave-our-kids-alone.html>.

¹⁷ Paedophilia does seem to be a part of *Little Red Riding Hood*'s trajectory whether it is intentional or not. One of the most striking examples, where the age-gap is not explicitly

related to paedophilia, can be seen in Neil Jordan's *The Company of Wolves*, where Red is played by the 12 year old Sarah Patterson, and the wolf by 40 year old Micha Bergese.

Michael Bright's heroine in *Freeway* (1996) is a victim of paedophilia in the family home, but the representation of Vanessa as a late teenager provides scope for a commentary and deconstruction of various kinds of sexual abuse, not just paedophilia.

¹⁸ Counter arguments to Rush and La Nauze's paper can be found in several articles including: Abigail Bray's 'The Question of Intolerance: 'Corporate Paedophilia and Child Sexual Abuse Moral Panics.' and Danielle Egan and Gail Hawkes' 'Girls, Sexuality and the Strange Carnalities of Advertisements: Deconstructing the Discourse of Corporate Paedophilia'. Both found in *Australian Feminist Studies*. Vol. 23, No. 57, Sept, 2008.

¹⁹ 'Kill the Bitch' was also heard throughout auditoriums in relation to another 'monstrous heroine', that of Alex, played by Glenn Close in *Fatal Attraction* (1987). Haley and Alex can be linked by their gender coding, as being more masculine than feminine, and the fact that they use their agency to inflict violence upon men further threatens expectation. For further analysis of audience response to *Fatal Attraction* see Chris Holmlund's article 'Reading Character with a Vengeance: The *Fatal Attraction* Phenomenon.' *The Velvet Light Trap*. No. 27, Spring, 1991.

²⁰ Reviewers, Jonathan Rosenbaum for *Chicago Reader*, and Desson Thomson for *The Washington Post*, were also disappointed with Slade's plot and character development. Their reviews can both be found at Metacritic: <http://apps.metacritic.com/video/titles/hardcandy>.

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**Cloaked Conspiracies: ‘Catherine Hardwicke’s *Red Riding Hood* (2011)’ Adaptation.
Volume 5, Issue 1, 2012.**

Catherine Hardwicke’s adaptation of the fairy tale *Little Red Riding Hood* has received harsh criticism from reviewers, critics, and scholars for its ‘strange blend of overacting and bland offhand performances’ (Puig1), and a predictable teen love triangle à la *Twilight*¹. Susanna Horng described the portrayal of the heroine by Amanda Seyfried, at the York conference, *Myths and Fairy Tales in Film and Literature* (2011), as ‘lacking in heat’. I would argue, however, that many have been too swift in dismissing Hardwicke’s *Red Riding Hood*, released in the UK in April 2011, without reflecting on its adaptive choices.

Set in a mountain village in an unknown time – but what appears to be pre-nineteenth century – the film opens with the heroine, Valerie, seen in flashback as a little girl running off to play in the woods with her friend Peter, where they dare each other to kill a rabbit. The heroine’s voice-over informs us, ‘My mother always told me don’t talk to strangers. Go and get water, and come straight home. I tried to be a good girl and do what she said. Believe me, I tried’. Hardwicke’s film begins like the Brothers Grimms’ story – with a caution from mother followed by an act of disobedience. And there, perhaps, all similarity between the adaptation and the ‘traditional’ literary fairy tale ends. Reflecting on several recent folkloric adaptations, Jack Zipes, bemoans their neglect of ‘deeper meaning’, adding that, ‘gone too, are any hints that the tale ‘Little Red Riding Hood’ is a serious and complicated story about rape or violation in Catherine Hardwicke’s 2011 film’ (Zipes, ‘They’ll huff’ 46,). A number of critics of the film specifically comment on the lack of a sexual focus: ‘*Red Riding Hood* is, after all, ostensibly a psychosexual take on the fairytale [*sic*] but [...] the suggestive red cape and drops of blood trailing Valerie notwithstanding, this is chaste territory’ (Rizov 72).

Hardwicke instead chooses to focus on adapting the historical context of the oral story, ‘The Grandmother’s Tale’ (from which the modern ‘Little Red Riding Hood’ was born),

where nonconformity and social and religious deviance during the medieval period resulted in witch and werewolf trials and executions (see Orenstein 2002 and Zipes 1999). Father Solomon, in his purple robe accessorised with a heavy crucifix, represents the full weight of the Catholic Church and the Inquisition. His alarming news that the werewolf is likely to be an inhabitant of Daggerhorn, results in the village descending into a ‘Milleresque crucible’ of suspicion and hysteria, where innocents are denounced as witches, accused of communing with the devil, and are tortured to death. Under the banner of holy goodness, he sets about barricading the village and terrorising its inhabitants, asking them and his guards to ‘Look for the signs: isolation, black arts, abnormal behaviour, strange smells. Your homes will be searched, your secrets brought to light. If you are innocent you have nothing to fear’. This not only recalls the context of the oral tale and Arthur Miller’s *The Crucible* (1953) but also the climate of fear and hysteria that followed the terrorist attack on the World Trade Centre in 2001. This same suspicion overtakes Daggerhorn, where everyone becomes fearful of one another, as is shown by Valerie stabbing her lover, Peter, because she suspects him of being the Wolf. As the tension mounts and the Wolf’s identity remains unknown, the audience is also compelled to be complicit in the suspicion, as the images of the characters’ faces gradually become more and more restricted, indicating how little we know them – could one of *them* be the Wolf?

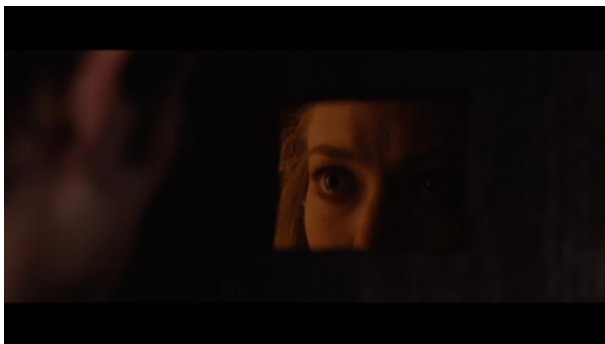


Figure 1: Valerie – *Red Riding Hood*



Figure 2: Peter – *Red Riding Hood*



Figure 3: Grandmother – *Red Riding Hood*



Figure 4: Henry – *Red Riding Hood*



Figure 5: Roxanne – *Red Riding Hood*

The discovery that the Wolf is in fact Valerie's father and that his aim is to pass on his 'gift' to his daughter, means that the sexual temptation/corruption of the heroine and her relationship with two men (Henry her betrothed and Peter her lover) is not the driving imperative of this production. Rizov, completely missing the point, responded to this twist, with, 'Unsurprisingly, patriarchy is the villain here [...] her inner struggle is whether to go with solid and sensitive Henry or rough-but-exciting Peter' (Rizov 72). But, in Hardwicke's film, Valerie's choice is not between two men; it is clear from the beginning that it is Peter she is in love with because he mirrors her own 'rough-but-exciting' nature. Rather, it is a choice between tradition and conformity or denying the father and a powerful birth right, making her own decisions instead of fulfilling a prescribed narrative destiny. That patriarchy is the villain *is* 'surprising', because although we are used to understanding the Wolf in male terms, it is typically as a sexual suitor/predator, not as the biological and metaphorical father. Solomon also reflects this discourse as his warped sense of justice and 'witchfinder' tactics for outing the Wolf exposes the religious 'fatherly' role of the Christian Church to be just as villainous. Such readings place monstrosity firmly with patriarchy as a system as well as with individuals, giving Hardwicke's production an unmistakable and distinctly feminist edge.

However, Hardwicke's film is not without its contradictions and skewed visions of female agency. Valerie's choice (unknown to the rest of the village) to reject her 'inheritance' as well as her act of defensive patricide makes her a pariah. She no longer has a visible role

within the village community and she literally takes her Grandmother's place by living alone in the woods with her cat: a description befitting any self-respecting fairy tale witch if ever there was one. Her choice to live alone in the forest is also motivated, of course, by the fact that Peter, in the struggle to defeat the Wolf, was bitten and is now a werewolf himself, meaning he too cannot remain within the community. In this context, it is clear that Valerie has chosen her life of solitude so that Peter may occasionally visit her, illustrated by the closing scenes of the film. It is difficult to make a conventional romance from *Little Red Riding Hood*, but Hardwicke manages to do this by making Valerie's lover an accidental werewolf, and, more significantly, in the way the red cloak is presented to the heroine by her grandmother as a wedding gift. As figures 8 and 9 illustrate, the length and drapery of the cloak means it can be viewed as a bridal wedding train rather than the 'harlot's' garb, with which it is typically associated.



Figure 6: *Red Riding Hood*



Figure 7: *Red Riding Hood*

Valerie and Peter's status as pariahs, coupled with the imagery of them in a possible future (interspersed throughout the film), walking across a snowy, mountainous landscape (Figure 8), her red cape billowing out behind her, shows that the idea of an enduring but tragic romance overshadows and blurs the feminist discourse, as well as marginalising its political dynamic.

While the film can be viewed as a political adaptation, in its depiction of the tale's historical context to reflect contemporary concerns, and in its refusal to make Red a sexual victim, ultimately Hardwicke's *Red Riding Hood* does frame the narrative within the animal bridegroom collection of fairy tales. In this respect a comparison with *Twilight* is justified as one of the saga's main themes is negotiating the physical threat that Edward Cullen the vampire presents to his human girlfriend, Bella Swan. Although Edward is not strictly an animal bridegroom, his role as a seductive and powerful male means he can be understood as a *homme-fatale* for whom the heroine will do anything, including putting her own life in danger. Therefore, both of these narratives uphold the patriarchal belief that any beast can be tamed by female beauty if one is prepared to suffer the savagery, and the wait.

Notes

- ¹. The *Twilight* saga written by Stephanie Meyer includes four books (2005 -2008). Catherine Hardwicke directed the first adaptation of the series, *Twilight*, released in 2008.

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